

THE MUSICAL TIMES

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 752.—Vol. 46.
Registered for transmission abroad.

OCTOBER 1, 1905.

Price 4d.; Postage, 2d.
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THIRTY-FIFTH SEASON, 1905-6.

PROSPECTUS.

The Series will comprise Eight Concerts, at which the following works will be performed:—

Nov. 9. "Elijah."
Dec. 7. "The Golden Legend" and "The Revenge."
Jan. 1. "Messiah."
Jan. 25. "Requiem" (Brahms) and "Hymn of Praise."
Feb. 28. "The Redemption."
Mar. 22. "The Dream of Gerontius."
Apr. 13. "Messiah."
May 3. "Creation" (Parts 1 and 2) and "Blest Pair of Sirens."

The following artists have been engaged:—

Madame Sobri vo	Mr. William Green
Miss Evangeline Florence	Mr. John Coates
Miss Agnes Nicholls	Mr. Lloyd Chandos
Madame Emily Squire	Mr. Charles Saunders
Miss Gleeson-White	Mr. Vivian Bennetts
Mrs. Henry J. Wood	Mr. Watkin Mills
Miss Nannie Tout	Mr. D. Ffrangcon-Davies
Miss Edith Patching	Mr. Dalton Baker
Madame Clara Butt	Mr. Dan Price
Madame Kirkby Lunn	Mr. Harry Dearth
Miss Emily Foxcroft	Mr. Frederick Kanallow
Miss Alice Lakin	Mr. Francis Harford
Madame Amy Dewhurst	Mr. Bertram Mills
Mr. Ben Davies	Mr. Montague Borwell

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Prices of Tickets for each Concert: Stalls, 7s. 6d.; Area, 5s.; Balcony (Reserved), 5s.; Unreserved, 4s.

Subscribers' names can now be received, seats secured, and Prospectuses obtained, at the Ticket Office, Royal Albert Hall, and the usual Agents.

FIRST CONCERT, THURSDAY, NOVEMBER 9, at 8.
MENDELSSOHN'S "ELIJAH."

Artists: Madame Emily Squire, Madame Kirkby Lunn, Mr. Lloyd Chandos, and Mr. Dalton Baker.

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MICHAELMAS TERM began Monday, September 25.

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Hon. Sec.: CHARLES MONLEY, Esq., M.P.

The HALF-TERM will commence on Monday, November 6.

The NEXT EXAMINATION for ASSOCIATESHIP (A.R.C.M.) will take place in April, 1906.

Syllabus and official Entry Forms may be obtained from

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The next F.R.C.O. Examination begins on January 1, 1906. The Solo-playing Tests are:—Sonata in D minor, No. III. (last movement "Vivace," only), J. S. Bach (Peters, Vol. 1, p. 30); (Novello & Co., Book 4, p. 118); (Augener & Co., Vol. 8, p. 546); (Breitkopf & Härtel, Vol. 6, p. 45). Sonata in A, No. III., Mendelssohn (Novello & Co.); (Augener & Co.). Fugue in D major, G. E. Eberlin (Novello & Co.); (Augener & Co.). "Cecilia," Vol. 2, p. 102.

The A.R.C.O. Examination begins on January 8, 1906. The subject for the Essay will be taken from "The Art of Music," Sir Hubert Parry (Kegan, Paul & Co.).

The Book of Examination Papers may be obtained by Members, price 5s.; postage 3d.

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Members desiring practice on the College organ may obtain particulars on application.

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LECTURES: Nov. 2. "English Church Music in the Middle Ages." By FRANCIS BURGESS, Esq., F.I.G.C.M., F.S.A. Scot.; Nov. 16, "Devotional Music." By CHURCHILL SIBLEY, Esq., Mus.D., F.I.G.C.M.

Syllabus and further information of Dr. LEWIS, Warden, 42, Berners Street, London, W.

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ELEVENTH BRISTOL MUSICAL FESTIVAL.

OCTOBER 11, 12, 13, 14, 1905.

WEDNESDAY, 1 P.M. "ELIJAH" Mendelssohn.
Madame ALBANI, Miss MURIEL FOSTER, Mr. WILLIAM GREEN,
Mr. ANDREW BLACK.
WEDNESDAY, 8 P.M. Symphony Fantastic and Sequel
"Lelio" Berlioz.
"Edipus at Colonus" Mendelssohn.
Vocalists: Mr. W. GREEN, Mr. C. KNOWLES,
Reciters: Mr. LAWRENCE IRVING, Miss MABEL HACKNEY.
Pianoforte: The Misses VERNE.
THURSDAY, 1 P.M. "Taillefer" Strauss.
Violin Concerto in D major Beethoven.
"Dream of Gerontius" Elgar.
Vocalists: Miss AMY PERRY, Miss MURIEL FOSTER, Mr. JOHN COATES,
Mr. ANDREW BLACK.
Solo Violin: Herr FRITZ KREISLER.
THURSDAY, 8 P.M.
Madame MELBA will sing Mad Scene ("Lucia" "Ah! fors e lui"
("Traviata"), and "Inflammatus" ("Stabat Mater").
Mr. A. BLACK will sing New Scene "Marino Faliero."
Pianoforte: The Misses VERNE.
FRIDAY, 1 P.M. Grand Mass in C minor Mozart.
Madame ALBANI, Miss AGNES NICHOLLS, Mr. BEN DAVIES,
Mr. FRERANGON-DAVIES.
"Engedi" Beethoven.
Madame ALBANI, Mr. BEN DAVIES, Mr. FRERANGON-DAVIES.
FRIDAY, 8 P.M. "Lohengrin" Wagner.
Miss AGNES NICHOLLS, Madame KIRKEY LUNN, Mr. J. COATES,
Mr. C. KNOWLES, Mr. ANDREW BLACK.
SATURDAY, 2.30 P.M. "MESSIAH" Handel.
Madame ALBANI, Miss ADA CROSSLEY, Mr. BEN DAVIES,
Mr. FRERANGON-DAVIES.
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" 20	VICTORIA PARK.
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" 23	STRATFORD ("CARACTACUS").
" 25	HOLLOWAY.
" 29	BOGNOR.
Dec. 2	STRATFORD ("ELIJAH").
" 6	LEAMINGTON.
" 11	LONDON.
" 12	BILSTON ("ELIJAH").
" 18	EDINBURGH ("APOSTLES").
" 19	GLASGOW CHORAL UNION ("APOSTLES").
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VIOLIN PLAYING.—Ellen G. Whyte, Evangeline Young.

SINGING.—Hannah Ashbrook, Elizabeth M. Cash, Elizabeth A. D. Garner, Thomas H. Hill, Mary A. Hallman, Dora M. A. Low, Albert V. Wisker.

ORGAN PLAYING.—Ernest O. Blackman, Arthur Ford, Elizabeth Morton.

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There were 645 Candidates for Diplomas, of which number 431 passed, 209 failed, and 5 were absent.

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[October 1, 1905.]

London. *Imaginary Haydn*
791

ALLY COMPOSED BY HAYDN, DURING HIS VISIT TO LONDON,
L (IN 1792) OF THE ROYAL SOCIETY OF MUSICIANS.
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The Musical Times.

OCTOBER 1, 1905.

THE ROYAL SOCIETY OF MUSICIANS.

'To think that if those two little boys hadn't been playing on the oboe when Handel was driving a donkey up the Haymarket this Society might never have existed!' In these words did a benevolent, deaf old gentleman relate to Sir Arthur Sullivan the origin of the Royal Society of Musicians. He had attended one of the anniversary festivals and listened, or tried to listen, with intense interest to all that was sung or said. He was delighted with everything—the dinner, the music, and the speeches; but what impressed him most was the romantic story of the origin of the Society as he had understood it from the lips of the chairman—'Handel driving a donkey up the Haymarket,' and so on.

The dear, deaf, delighted diner had, by reason of his infirmity, 'got hold of the wrong end of the stick.' The Society came into existence thuswise. In the year 1738 Michael Christian Festing, a distinguished violinist, Weidemann, a flautist and music-teacher of King George III., and Vincent, an oboist, were standing at the door of the Orange Coffee House, in the Haymarket, when they saw two interesting boys driving milch asses. Upon inquiry those two donkey-drivers proved to be the orphans of Kytch, a celebrated oboist, who, after a dissolute life, was one morning found lying dead in St. James's Market. As John Parry, a former Honorary Treasurer of the Society has said: 'With a feeling that reflects honour on their memories, those three musicians entered into a subscription to rescue the children of their departed brother professor from such a degrading situation: and on consulting with several other eminent musicians on the necessity of raising a fund to alleviate the distress of their indigent brethren, their widows and orphans, they established, on April 19, 1738, the benevolent institution now known as the Royal Society of Musicians.'

A rare pamphlet, in the possession of Dr. W. H. Cummings, the Honorary Treasurer of the Society, is entitled:

The Laws and Resolutions of several General Meetings, for the future Regulation and Management of the Fund for the support of Decayed Musicians and their Families. London. 1761.

Under the heading 'The Society's Laws,' dated May 8, 1738, we gather the following information:

Whereas a Subscription was set on foot the Beginning of the last Month, for establishing a Fund for the Support of Decay'd Musicians, or their Families; which Subscription having already met with uncommon Success, the Subscribers have had two General Meetings, in order to form themselves into a regular Society, by the name of THE SOCIETY OF MUSICIANS, and have elected Twelve Governors for the present Year, and also agreed to the following Resolutions.

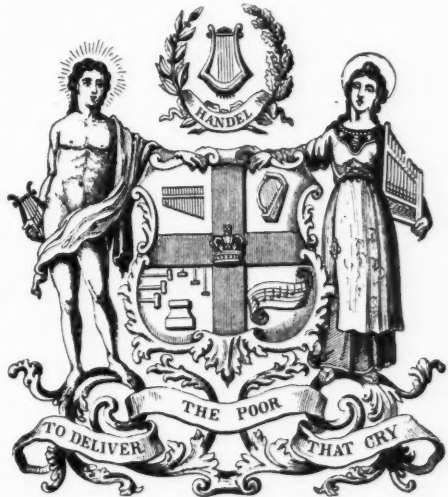
'Law I.' reads:

That every Subscriber to this Charity do pay, at least, Half a Crown a Quarter; the first Payment to be made on, or before, *Midsummer-day* next.

'Law II.' also refers to finance, and orders that all moneys are to be paid into 'the hands of Mr. Andrew Drummond, Banker.' In this connection it may be mentioned that Messrs. Drummond are to this day the bankers of the Society; thus an exceedingly pleasant business connection has been maintained unbroken for the long period of 167 years.

The 'Declaration of Trust'—an indenture dated August 28, 1739—has the following preamble:

Whereas in the month of April in the year of our Lord one thousand seven hundred and thirty-eight a subscription was set on foot for establishing a Charitable Fund for the support of decayed musicians or their families which subscription having met with uncommon success there were very soon after (pursuant to notices published in the public newspapers) two general meetings had of the then subscribers in order to form themselves into a regular society, by the name of THE SOCIETY OF MUSICIANS.



THE ARMS OF THE ROYAL SOCIETY OF MUSICIANS.

No fewer than 226 musicians subscribed to this document, thereby becoming members of the Society. Among the names are those of George Frederick Handel, Esq.,—the only name having the affix 'Esq.'—Arne, Beard, Boyce, Courteville, Henry Carey, Festing, Dr. Greene, William Hayes (of Oxford), Pepusch, Edward Purcell, John Robinson, Thomas Rosingrave, John Ravenscroft, Christopher Smith and his son J. C. Smith. Handel was not only an original member of the Society, but one of its warmest supporters. At his death, in 1759, he bequeathed £1,000 to its funds, the clause in his testamentary dispositions reading:

I Give to the Govenours or Trustees of the Society for the Support of decayed Musicians and their Families one Thousand pounds to be disposed of in the most beneficial manner for the objects of that Charity.

A still greater legacy did Handel leave to the Society and, indeed, to the sacred cause of charity in its widest sense, in his immortal art-creations. At the Handel Commemoration Festival held in 1784 in Westminster Abbey, the greater part of the proceeds were given to the Society, whereby its assets were increased by the princely sum of £6,000; five subsequent festivals in the Abbey—1785, 1786, 1787, 1790, and 1791—brought an additional £10,000, thus making a grand total of £16,000 to this charity alone, resulting from the performance of Handel's oratorios.

Dr. Burney, in his invaluable 'Account' of the Handel Commemoration held in 1784, thus refers to the Society, of which, by-the-way, he was an early member: 'No charitable institution can be more out of the reach of abuse, embezzlement, or partiality; regulated with more care, integrity, and economy; or have its income so immediately derived from the activity and talents of its own Members.'

To return to chronological order, mention must be made of an interesting and intimate connection between the Society and an older and similar benevolent institution, 'The Sons of the Clergy.' In 1739, the year after the formation of the Royal Society of Musicians, the Governors 'resolved *nem. con.* that they would supply an able Band of Music at the Rehearsal and Anniversary of the Sons of the Clergy [held in St. Paul's Cathedral] for the sum of £50 and, upon payment of that Sum annually to their Charitable Fund, that they would never increase the Demand upon any future Occasion.' This arrangement, which lasted till within living memory, made it necessary that the orchestral members of the Society should give their services at the Sons of the Clergy Festival. So stringent was this rule that, at a general meeting held in 1753, it was resolved, on the motion of the chairman (Dr. Greene) who, be it noted, was also conductor of the Sons of the Clergy Festival—that all persons appointed to perform at St. Paul's who absented themselves without giving satisfactory reasons 'shall be excluded the Society'. It has been well said that 'such a partnership between the charitable societies of two professions is of historical interest,' one worthy to be kept in remembrance.

On August 26, 1790, George III.—who always showed a very practical interest in music—granted a Charter to the Royal Society of Musicians. Subjoined are the preamble and some extracts from this important document:

GEORGE THE THIRD by the Grace of God of Great Britain France and Ireland King Defender of the Faith and so forth TO ALL TO WHOM these presents shall come greeting

WHEREAS THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN have for many years past held frequent meetings within our City of Westminster and come to several resolutions for the establishing a Fund for the support and maintenance of decayed Musicians and their families

AND WHEREAS Benjamin Cooke Charles Burney Samuel Arnold and Edmund Ayrton Doctors in Music Members of a Society heretofore called the Society of Musicians on behalf of themselves and others by their petition presented to us have most humbly besought us to grant our most gracious Letters Patent to incorporate

the said Society and to make them a body politick and Corporate to enable them to cultivate and improve the Science of Music and to carry into execution more effectually the charitable intentions of the Subscribers to the said Fund

NOW KNOW YE that WEE out of our princely regard to all liberal arts and sciences and for the encouragement of all such who are desirous to promote the same and more especially such as are calculated and intended for the charitable relief and maintenance of those who through age sickness or infirmity shall be rendered unable to support themselves and their Families or the Families of such professors being Members of this Society as are left destitute of support have of our especial grace certain knowledge and mere motion ordained given and granted and by these presents for us our heirs and successors Do ordain give and grant that for the future there shall be a perpetual Society which shall be called by the name of THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN AND WEE do hereby declare that the said Society there consist of twelve Governors for the time being Forty-eight Members constituting a Court of Assistants and other Members that shall be lawfully elected who by the name of the Royal Society of Musicians of Great Britain shall for ever hereafter be a BODY POLITICK and corporate in Deed and in Law and that by the same Name they and their successors shall have perpetual succession. . . .

And that the said Corporation for ever hereafter shall and may have and use a common Seal for the causes and Businesses of them and their successors and that it shall and may be lawful for them and their successors to change break alter and make new the said Seal from time to time as they shall find convenient AND WEE do hereby Give and Grant unto the said Society and their successors a Coat of Arms that is to say Azure on a cross gules the Imperial Crown of England—The first quarter charged with a syrinx or—The second quarter charged with the Royal Harp of King David proper—The third quarter charged with the Pythagorean system The fourth quarter charged with the Arentine scale of Music proper Supporters viz—On the dexter side an Apollo with his Lyre—On the sinister side a Saint Cecilia in her hand the pipes of the organ or—Crest a Lyre or encircled with branches of oak and Laurel united by a Label bearing the word "Handel" motto "To deliver the Poor that cry"

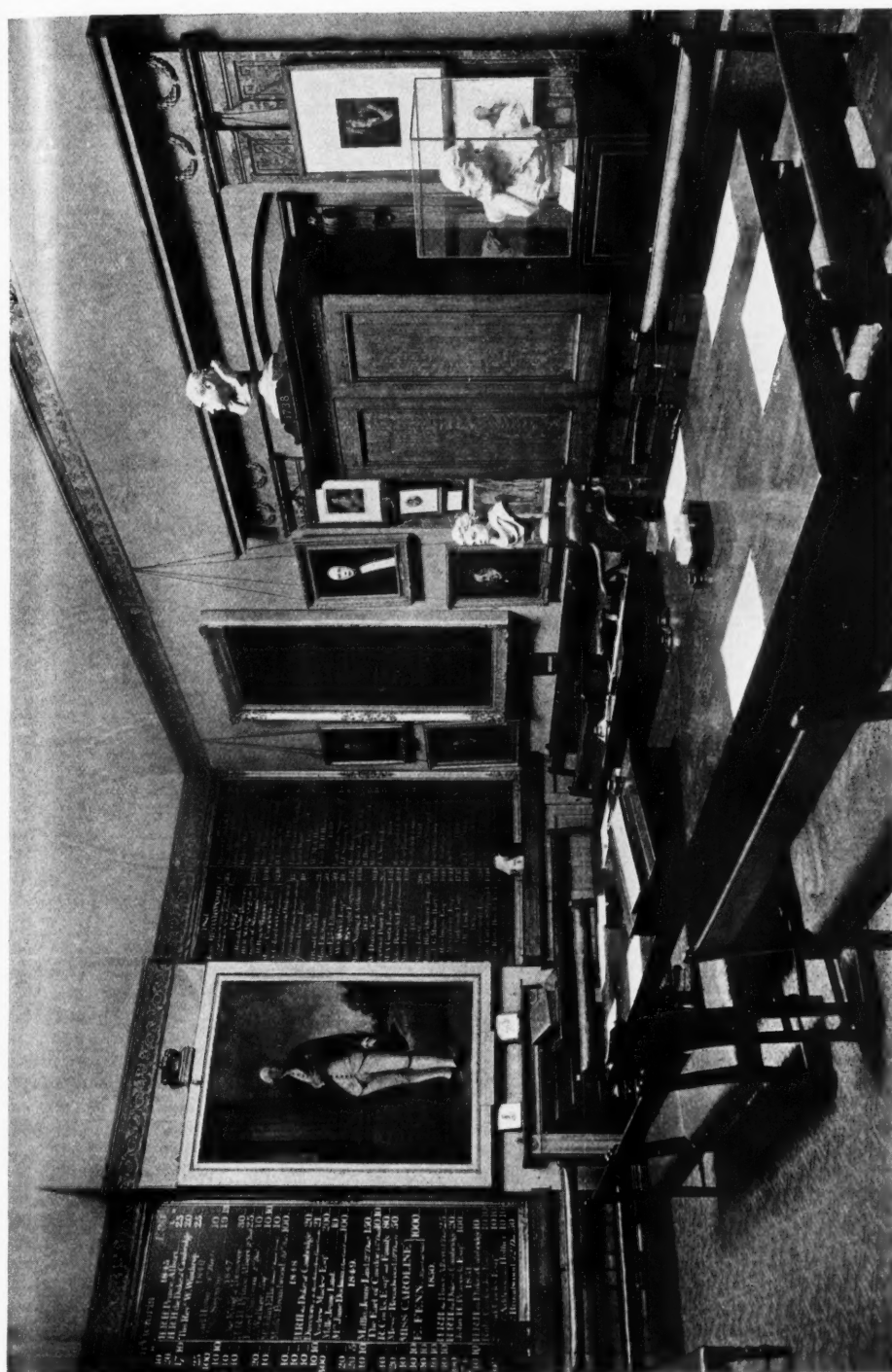
IN WITNESS whereof WEE have caused these our Letters to be made patent WITNESS OURSELF at Westminster this twenty-sixth day of August in the thirtieth year of our Reigh [1790].

By Writ of Privy Seal

WILMOT.

The Coat of Arms is reproduced on p. 637. Not only did George III. grant a Charter but, at a performance of the 'Messiah' given in aid of the Society in St. Margaret's Church, Westminster, in 1792, he presented £100 to the charity and, moreover, in 1804—when funds were sorely needed—his Majesty gave a further proof of his interest in its operations by the handsome donation of 500 guineas.

In 1791, the year following the granting of the Charter, Haydn visited England for the first time. He appears to have attended the annual dinner of the Society in 1792, for which festive occasion he specially composed a march for full orchestra. Strangely enough, although the band parts of this march were known—having been frequently played from since 1792—Haydn's autograph score of the composition seems to have disappeared. But, thanks to the persevering search of Dr. Cummings, it has recently been discovered. By his kind permission we are enabled to give a facsimile



THE ROOM OF THE ROYAL SOCIETY OF MUSICIANS, LISLE STREET, LEICESTER SQUARE.

Specially photographed for The Musical Times.



HANDEL. BY THOMAS HUDSON (1701-1779).

Reproduced, by permission, from the original painting in the collection of the Royal Society of Musicians.

of this unpublished composition of the genial 'Papa's' as one of our special supplements to the present issue of *THE MUSICAL TIMES*.

During the visit of Weber to England in 1826—it will be remembered that he died in London during his sojourn here—he scored a march for wind instruments for the anniversary festival of the Society. This was the March in C from an early work—his Opus 3—originally written for pianoforte duet; but he composed an entirely new Trio for the occasion. This MS. was the last composition penned by Weber in his own hand. The autograph of this has also just come to light. Both scores have now been well bound in red morocco and stamped in gold with the arms of the Society. Weber was, however, too ill to attend the annual festival for which he had prepared the march. Other marches that have been specially composed

for the Society are by Winter, Cipriani Potter, and Sir Henry Bishop. As a boy of twelve Franz Liszt played at the annual dinner held in 1824 (June 5). *The Quarterly Musical Magazine and Review* (vol. vi., p. 241) thus records the boy's pianoforte performance:

We heard this youth first at the dinner of the Royal Society of Musicians, when he extemporized for about twenty minutes before that judgmatical audience of professors and their friends.

In the following year (1825) an interesting performance is thus recorded in the same periodical:

At the dinner of the Royal Society of Musicians, on Thursday, the 21st of April, two youths from Germany, of the name of Schulz, and their father, performed on two guitars, and an instrument unknown as yet in this country, the *Phys-harmonica*. These talented boys are

under the patronage of his Royal Highness the Duke of Sussex. The eldest is apparently about 14 years of age, the youngest 12. They possess the feeling and have pursued exactly that line of study so much required in musicians at the present day—neat and expressive execution, joined to energy and refined taste. They seem to delight in their own performance, to feel every note they play: this is the true secret of the musical art. The first piece they performed was an introduction and variation upon Mozart's '*Away with melancholy*.' The new instrument, the Phys-harmonica, here displayed its powers and effects. About the shape and size of a dressing case or writing desk, this little instrument, which has a small set of black and white keys similar to that of the piano forte, has an insignificant appearance; its construction however resembles the celestina—the sounds are produced by working a pulley and wheel with the foot, and the entire effect resides in the touch, by which the swell or crescendo and diminuendo are

produced. The tone of the Phys-harmonica is similar to but much sweeter and purer than the oboe, and the effect during performance, when contrasted with the slight tinkling sounds of the guitars, resembled the peal of a distant organ. The music performed was evidently written for the effect of this combination, the variations to Mozart's air especially, which were in the very best style, and suited to the power of the boys. The youngest has uncommon facility and strength of execution, and gave the obligato passages allotted to him with the most judicious skill, and the delicacy and peculiar effects produced by the eldest called forth bursts of approbation from the professors, and indeed from the whole room. Altogether this was one of the most pleasing and unassuming exhibitions we have witnessed for a long time—no prodigies were attempted, no unnatural sacrifice of expression to execution, but a pure and effective style has been retained, that must ensure them the approbation of the public wherever they go.



ARCANGELO CORELLI. BY HUGH HOWARD (1675-1737).

Reproduced, by permission, from the original oil-painting in the collection of the Royal Society of Musicians.

Edouard Schulz (1812-1876), one of the boys just mentioned, was an excellent pianist, and became the favourite teacher of the English aristocracy. He bequeathed the sum of £1,000 to the funds of the Society, making the fourth legacy of a similar amount left by foreign musicians settled in London, the others having been Handel, Signora Storace, and Signor Begrez. Other £1,000 legacies have been those of John Crossdill and Miss C. E. Fenn; and in this connection mention may be made of the last legacy notified to the officers of the Society—that of £100 bequeathed by a non-member, the late Mr. Walter Macfarren. The name of the late Mr. Thomas Molineux must be held in grateful remembrance as a benefactor of the Society, his gifts amounting to the munificent sum of £2,000.

Two other distinguished foreign musicians honoured the annual dinner of the Society with their presence—Mendelssohn, as a youth of twenty, in 1829, during his first visit to England, and Berlioz. *The Spectator* of June 13, 1829, in a notice of the banquet, thus refers to the composer of the 'Scotch' Symphony:

Mr. Mendelssohn most kindly gave his assistance in an extempore fantasia on the pianoforte, in which he introduced, successively, subjects from the Sinfonias of Mozart, Haydn, and Beethoven: treating them with the skill and science of an accomplished musician.

At the Festival of 1848, on the occasion of his first visit to England, Hector Berlioz was toasted 'with unanimous and long-continued plaudits.' In returning thanks, in the French language, the distinguished guest 'paid several compliments to the musical taste and feeling of the English nation, and expressed himself highly flattered by his reception in this country, and gratified by the manner in which his works had been executed by our artists.'

Unusual distinction was accorded to the annual banquet of 1838, to celebrate the centenary of the foundation of the Society, in that—so it is said—ladies were for the first time invited to a public dinner. The centenary festival was held on April 19 at Freemasons' Hall, concerning which portentous event—the presence of the ladies—the *Musical World* of April 26, 1838, must be quoted:

Many well-disposed persons were much alarmed at the introduction of the fairer portion of the creation to the festive board, lest improper characters might gain admission; but every precaution was taken by the committee, from whom *only* tickets were to be procured, and the names of the parties were written on the face of the admission card. Lord Burghersh, who had kindly undertaken to preside, advocated the cause of the ladies most strenuously, in which he was warmly seconded by the honorary treasurer, Mr. Parry, who was looked upon as the conductor of the feast. Lady Burghersh too, in the kindest manner, consented to honour the festival with her presence, and also to invite several other distinguished persons to "support the Chair." No sooner was her Ladyship's intention made known, than the demand for tickets became great beyond calculation; but the committee only issued the exact number that could be accommodated in the Freemasons' Hall, which amounted to 375.

At half-past five o'clock Lord Burghersh took the chair; on his right hand were the Duchess of Richmond, the Duke of Cambridge, Lady Fitzroy Somerset, Colonel

Jones, Miss Fitzroy Somerset, Lady Burghersh, Dr. Elliottson, Sir Robert Gill, &c., &c. The President and his friends were ushered into the Hall by the committee, consisting of thirty members of the Society, wearing white rosettes, and bearing white wands, amid the loud applause of the company, all standing up; the sight at this moment was exceedingly brilliant, for the tables had been elegantly ornamented, and the Hall was well lighted. The President's table ran across the upper end of the Hall, and there were five tables the whole length of the body, with a platform on one side, for the pianoforte. A temporary orchestra was erected under the gallery, for a band of wind instruments . . . which played after dinner two splendid marches composed for the Society by Haydn and Winter, in a style of excellence not to be exceeded.

After giving a detailed account of other music that was performed—in which De Beriot had a share—the report refers to the after-dinner oratory of that centenary feast:

Mr. W. Horsley [the glee composer] in proposing the health of Lord Burghersh, entered into a brief detail of the great good which the Society had done since its foundation a hundred years ago; and he paid the noble President many deserved compliments, both for his encouragement of the musical art and his readiness at all times to promote the interest of the Society whose cause he was advocating. Lord Burghersh returned thanks in a very well expressed address, and requested that it should not be forgotten that it was the Royal Society of Musicians that first set the example of inviting ladies to honour with their presence a public dinner: and his Lordship announced that H.R.H. the Duke of Cambridge had kindly consented to preside next year. This announcement elicited many hearty cheers from the gentlemen present. His Royal Highness expressed himself highly pleased with the proceedings of the day, and assured the Society of his most anxious wish to promote its interest.

The pecuniary outcome of the evening's feast of good things amounted to the sum of £400, which included a donation of ten guineas from M. Thalberg. No dire calamity seems to have resulted from the presence of 'the fairer portion of the creation' at this festive board.

In addition to the annual Festival, oratorio performances—chiefly of Handel's 'Messiah'—have been given by the Society, often in consecutive years, whereby the funds have been greatly augmented.

During the first seventy years of the Society's existence the monthly and other meetings were held at various public-houses, including the 'Crown and Anchor Tavern,' Strand,—a famous musical hostelry—and, for many years, at the 'King's Arms,' Marylebone Street. In June, 1808, the Society purchased some freehold land in Lisle Street, on the north side of Leicester Square—land which, in 1649, belonged to the Earl of Leicester. Like all old thoroughfares in the heart of London, Lisle Street is not without interesting associations. Here David Hume lived and Edmund Kean passed a large portion of his strangely erratic boyhood. It is said that his uncle, Moses Kean, had a brass collar made to be placed round Master Edmund's neck, the said doglike appurtenance being inscribed with these words: 'This boy belongs to 9, Lisle Street, Leicester Square: please bring him home.'

The home of the Royal Society of Musicians is at No. 12, Lisle Street, where, for nearly one

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LIBRARY
OF THE
UNIVERSITY OF ILLINOIS



Henry Purcell



The names of the Gent^l of his Ma^{ty}.
Dread Musick who are to Attend his
Maj^{ty} at Windsor paid out of the Exchequer

x Tho. M ^r Purcell	—	—	—	200	—	00	—	00
x Volham M ^r Humphreys	—	—	—	—	—	—	—	—
x Jo ⁿ M ^r Hardinge	—	—	—	—	040	—	00	—
x W ^m M ^r Horrocks	—	—	—	—	046	—	10	—
x Tho M ^r Blagrande Sig ^r	—	—	—	—	040	—	09	—
x John M ^r March	—	—	—	—	040	—	00	—
x Jo ⁿ M ^r Goodgroom	—	—	—	—	040	—	00	—
x M ^r M ^r Waltons	—	—	—	—	040	—	00	—
x M ^r M ^r Lock	—	—	—	—	040	—	00	—
x M ^r M ^r Clayton	—	—	—	—	150	13	—	04
x M ^r M ^r Stagins Sig ^r	—	—	—	—	046	—	10	—
x M ^r M ^r Stagins Jun ^r	—	—	—	—	046	—	10	—
x M ^r M ^r Batters	—	—	—	—	090	—	00	—
x M ^r M ^r Lacey	—	—	—	—	040	—	00	—
x M ^r M ^r Gregory	—	—	—	—	060	—	00	—
x M ^r M ^r Hoot	—	—	—	—	046	—	10	—
x M ^r M ^r Madge	—	—	—	—	086	—	12	—
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x M ^r M ^r Brickett	—	—	—	—	060	—	02	—
x M ^r M ^r Blagrande Jun ^r	—	—	—	—	058	—	14	—
x M ^r M ^r Longdon	—	—	—	—	046	—	10	—
x M ^r M ^r Stronge	—	—	—	—	46	—	10	—

THE 'FOUR-AND-TWENTY FIDDLERS' OF KING CHARLES THE SECOND'S BAND—THEIR NAMES AND EMOLUMENTS, IN THE HANDWRITING OF THOMAS PURCELL, MASTER OF THE MUSICK.

Reproduced (in reduced facsimile and by permission) from the original document in the possession of the Royal Society of Musicians.

hundred years, its benevolent work has been carried on. A large and lofty room and other offices were specially built on ground that aforetime served as gardens to the houses in Lisle Street. A view of the principal room is given on p. 639. Here are preserved many interesting and valuable treasures belonging to the Society. The portraits which adorn the walls are particularly noteworthy. Chief among them by reason of its stretch of canvas is a full-length representation by Gainsborough of George III., and presented by that music-loving monarch. There are oil paintings of Handel, by Hudson; Corelli, by Hugh Howard, the Irish portrait-painter; Henry Purcell, by Closterman (all three of these are included in the illustrations of the present article), and Geminiani, by Hudson. This quartet of portraits formerly belonged to Redmond Simpson, at one time an active member of the Society. He bequeathed them to the Antient Concerts, and for many years they adorned the walls of the royal box at the Hanover Square Rooms. At the dissolution of the Antient Concerts, and in accordance with the terms of Mr. Simpson's will, they passed into the possession of the Royal Society of Musicians. Other portraits belonging to the Society are those of Beethoven, with his autograph on presenting it to Charles Neate—this curious delineation of the great composer formed one of the special supplements to *THE MUSICAL TIMES* of January, 1901—C. E. Horn (the composer of 'Cherry ripe'), by Pocock; John Parry, the elder; Sir William Parsons, and others.

A specially interesting document, duly framed and glazed for preservation, is a list, in the handwriting of Thomas Purcell, of Charles the Second's band of 'four and twenty fiddlers.' Of this we give a reduced facsimile on page 643. Thomas Purcell—uncle to the great Henry of that distinguished family—and Pelham Humphreys were associated as Masters of the King's Band, but Purcell was chief and leader of the 'four and twenty fiddlers,' either by virtue of seniority or special appointment. Dr. W. H. Cummings, in his 'Life of Purcell,' gives the royal warrant whereby Purcell and Humphreys were appointed to their joint office in the service of the 'merry monarch.' It reads thus :

CHARLES R., by the Grace of God, &c., to our trusty and well-beloved Sir Edward Griffin, Knight, Treasurer of our chamber, now being, &c. Whereas we have been pleased to take into our service as Composer in Ordinary for the Viols, Thomas Purcell and Pelham Humphreys, Gents., in the room of George Hudson, deceased, and for their entertainments in consideration of services done, and to be done, unto us, we have given and granted, and by these presents do for us, Our Heirs and Successors, Wee do give and grant unto the said Thomas Purcell and Pelham Humphreys for their wages and fee, the sum of fifty-two pounds, fifteen shillings and tenpence, by the year, during their natural lives, and the life of the longer liver of them, the first payment to commence from the feast of St. Michael the Archangel, 1672.

Given under our Signet at our Palace of Westminster, the Eighth day of August, in the year of our Lord God, One thousand six hundred and seventy-two (1672).

Ex. JOHN NICOLAS.

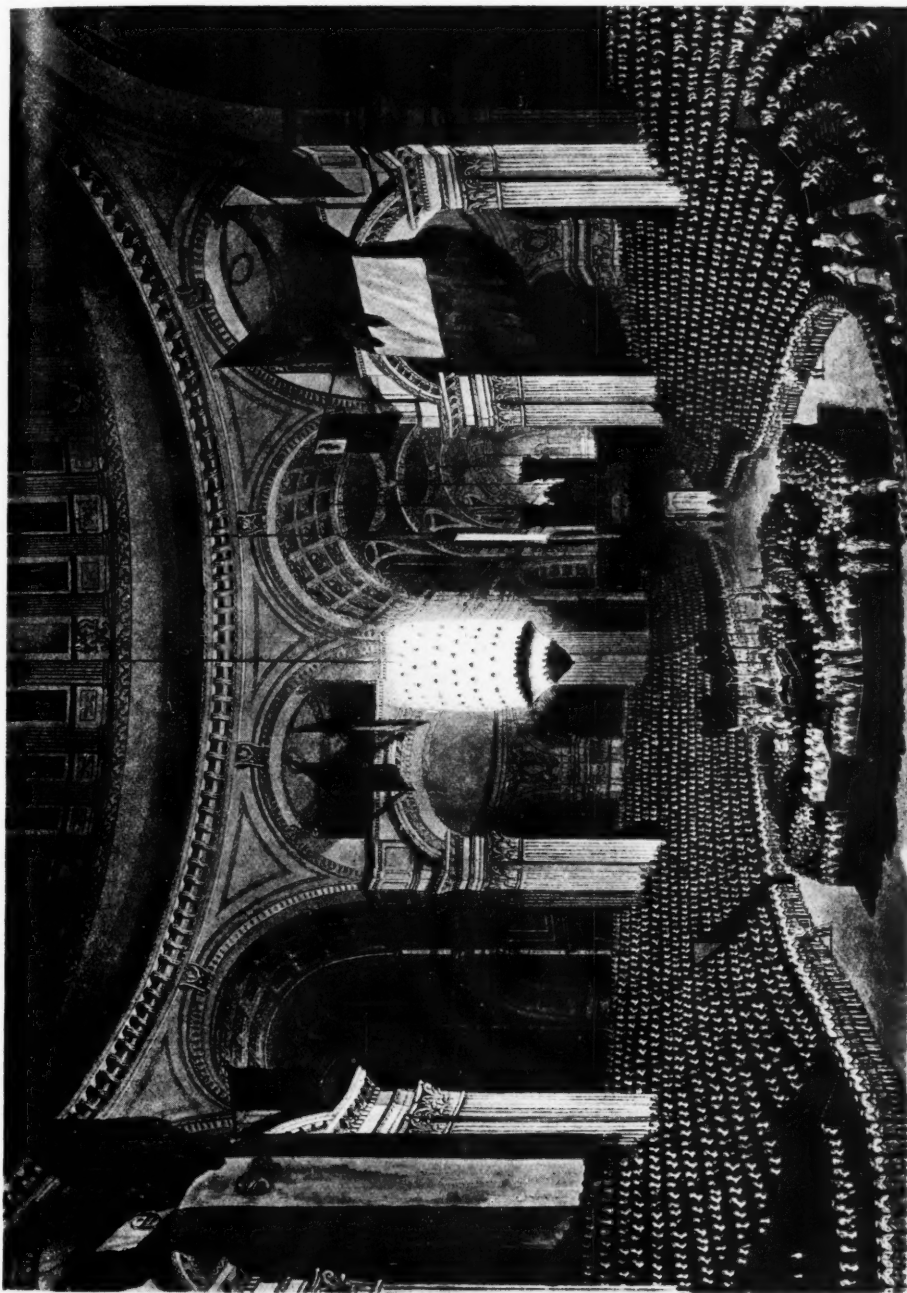
As the foundation of the Royal Society of Musicians had made no provision for the admission of female members, several ladies of distinction in the musical profession established, in 1839, The Royal Society of Female Musicians; but in order to avoid the expense of working two societies and to secure combined sympathy and support, the two organizations were happily amalgamated on April 2, 1866.

To turn from the past to the present, a few figures may, in conclusion, be given, showing the scope and operations of this old Society. The present membership is about 220. The funded property amounts to about £100,000, which yields some £3,000 per annum. Last year the sum of £4,753 was paid in claims, the difference in that amount and the annual dividends being made up by members' subscriptions (£800), annual subscriptions, &c. The amounts paid to inviolated musicians vary from five guineas a month and upward; in cases where a family of children is involved the payment may extend to £150 per annum. Relief is also afforded to non-members. When King George III. was informed that the Society exceeded the limits of the Charter by relieving distressed musicians who had no legal claim upon its funds, His Majesty pointedly remarked: 'I am glad to hear it, for that is true charity.'

For valued help in the preparation of this article and permission to take photographs, &c., full acknowledgment is due to Dr. William H. Cummings, the Hon. Treasurer since 1876—an office he has worthily held with distinction to himself and of immense benefit to the financial status of the Society, and to Mr. Charles A. Lucas, the Secretary.

F. G. E.

The musical landmarks of London are rapidly disappearing. St. James's Hall has gone, and last year the house in Great Portland Street (at the corner of Ridinghouse Street) where Mendelssohn lodged was rebuilt. And now we have to record the demolition of 'The Hoop and Horseshoe,' a public-house situated close to Tower Hill, in order to make a new northern approach to the Tower Bridge. In this house—from the front of which was suspended an iron hoop encircling a horseshoe—Richard Wagner, his little wife and his big dog, passed the first night that he set foot on English soil in the year 1839. He was then twenty-six, and with his belongings had arrived at the docks from Pillau, a Baltic port. The voyage, in a sailing vessel, was a terrible one, and lasted nearly a month. 'Three times,' he says, 'we suffered from the effects of heavy storms. The passage through the Narrows made a wondrous impression on my fancy. The legend of the Flying Dutchman was confirmed by the sailors, and the circumstance gave it a distinct and characteristic colour in my mind.' Sixty-six years ago 'The Hoop and Horseshoe'—the only tavern sign of that name in London—was a sort of private hotel, doubtless well patronized by those who came to the Metropolis by water. Wagner only stayed there one night; the next day he, Minna (his wife), and the dog changed their lodgings to the foreign quarter of Soho. In the removal the dog was lost, but was found again, to the great joy of its master.



THE FUNERAL OF LORD VISCOUNT NELSON IN ST. PAUL'S CATHEDRAL, JANUARY 9, 1806.

From an engraving by Lewis, after a drawing made by Augustus Charles Pugin at the interment.

THE MUSIC AT NELSON'S FUNERAL IN ST. PAUL'S CATHEDRAL.

More than two months elapsed between the death of Nelson, which occurred on October 21, 1805, on board the *Victory* in Trafalgar Bay, and the interment of his remains, which took place in St. Paul's Cathedral, on January 9, 1806. After the body, preserved in spirits, had been brought to England in the *Victory*, it lay in state for three days in the Painted Hall, Greenwich. Thence the hero's remains were conveyed by water to Westminster, the procession up the Thames, which included seventeen State barges, of which eight belonged to the City Companies, being most impressive as it passed along London's silent highway. The funeral barge was rowed by sixteen seamen belonging to the famous ship on which Nelson fell.

After resting one night at the Admiralty, Whitehall, the body was conveyed to St. Paul's Cathedral for interment the next day (January 9). One hour before daylight on that eventful day 'the drums of the different Volunteer corps in the Metropolis beat to arms,' among them being the Grays-Inn Sharp-shooters and the Hampstead Volunteers. The funeral cortège is referred to as 'one of the greatest processions ever witnessed.' Military bands were heard in mournful strains, and, as a relief to much dirge music, the band of the Old Buffs played 'Rule, Britannia' with drums muffled, alternating Arne's nautical air with the 'Dead March.' On approaching the cathedral the bands played the 104th Psalm, doubtless the triple minor tune from Ravenscroft's Psalter of 1621.

The funeral car was worthy of the occasion. It is described as having been 'decorated with a carved imitation of the head and stern of His Majesty's ship the *Victory*, surrounded with escutcheons of the Arms of the deceased, and adorned with appropriate mottoes and emblematical devices; under an elevated canopy, in the form of the upper part of an ancient sarcophagus, with six sable plumes and the coronet of a Viscount in the centre supported by four columns, representing palm trees, with wreaths of natural laurel and cypress entwining the shafts; the whole upon a four-wheeled carriage drawn by six led horses, the caparisons adorned with armorial escutcheons. The head of the car, towards the horses, was ornamented with a figure of Fame. The stern carved and painted in the naval style with the word *Victory* in yellow raised letters on the lanthorn over the poop.' A view of the funeral-car, showing its arrival at the cathedral, is reproduced (on p. 647) from a rare print kindly lent by the Dean and Chapter of St. Paul's.

No less magnificent was the coffin, said to have been made from the mainmast of the *L'Orient* blown up at the battle of the Nile, and further, to have been constructed of 'stout mahogany, and exactly 6 feet 8 inches long, 26 inches broad in its widest part, and 19 inches deep; covered with rich, black Genoa velvet, divided in compartments and pannels, with no less than 10,000 double gilt nails.' On one of the various

panels was the representation of a monument, at its base 'the British Lion, with one of his paws laid on a Gallic Cock'; another panel contained the figure of 'a Crocodile, an Attribute in consequence of the glorious Victory of the Nile'; and 'towards the foot was a Dolphin, the noblest Fish of the Seas, and was formerly claimed by the Heir of France.' The inscription on the coffin read thus:

Depositum.

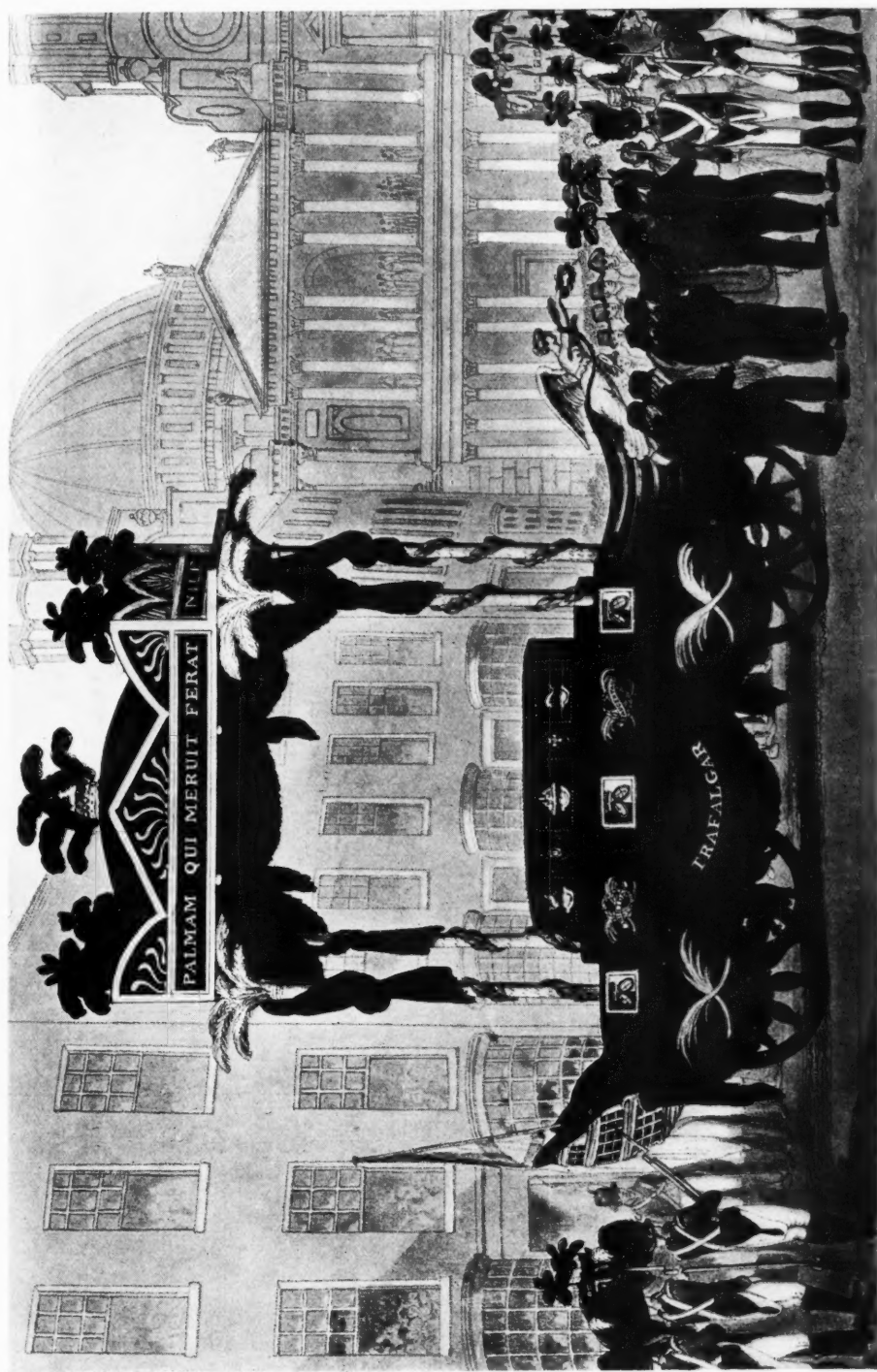
THE MOST NOBLE LORD HORATIO NELSON
Viscount and Baron Nelson of the Nile,
& of Burnham, Thorpe, in the County of Norfolk
Baron Nelson of the Nile, and of Hilborough,
in the said County.
Knight of the Most Hon^{ble}. Order of the Bath.
Vice Adm^l. of the White Squadron of the Fleet
& Commander in Chief of His Majesty's Ships
and Vessels in the Mediterranean
Also Duke of Bronte, in Sicily:
Knight Grand Cross of the Sicilian Order
of St. Ferdinand, and of Merit.
Member of the Ottoman Order of the Crescent
& Knight Grand Commander of the Order
of St. Joachim. Born September 29, 1758.
After a series of transcendent & heroic Services,
this Gallant Adm^l. fell gloriously in the moment
of a brilliant & decisive Victory over the combined
Fleets of France & Spain, off Trafalgar,
21 October, 1805.

The huge congregation—estimated at 10,000 people—in the cathedral included two future Kings of England in the persons of the Prince of Wales, afterwards George IV., and the Duke of Clarence, who became William IV., in addition to their five royal brothers. The scene in the stately sanctuary is described in *The Times*, as 'too dear and sacred to Britons to be forgotten,' while the *Morning Post* said 'nothing could be more sublimely awful, nor more solemnly affecting.' Darkness had come on before the last rites had been concluded, and the dull light of a winter's day gave place to the weird illumination of a large number of torches in the Choir and temporary galleries, while in the dome, said to be illuminated for the first time, was suspended a huge 'temporary lanthorn' containing 130 lamps. Highlanders lined the nave and the circle under the dome, 'with their firelocks clubbed.' Some idea of the *coup d'œil* of this great ceremony may be gathered from the reproduction (on p. 645) of a rare print in the library of St. Paul's Cathedral, and kindly lent by the Dean and Chapter specially for this article.

The music that was performed at the obsequies of Trafalgar's hero was specially prepared for the occasion and published in a folio volume entitled:

The | Burial Service, Chant, | Evening Service, Dirge,
& Anthems, | Appointed to be perform'd, | at the
Funeral of | Lord Viscount NELSON, Duke of Bronte, |
at | St. Paul's Cathedral, | on the 9th of January, 1806,
| Composed by | Dr. Croft, Heny. Purcell Esq^r...
Dr. Greene, Thos. Attwood Esq^r. | & George Frederick
Handel Esq^r. | dedicated by permission | To the Right
Rev^d. the Lord Bishop of Lincoln, | Dean of St. Paul's,
| By his Lordship's obedient servant, John Page, Vicar
Choral.

London: Printed & Published by Messrs. Clementi
& Co. Sold at all the Music Shops in the United
Kingdom, | and by the Editor, 19, Warwick Square.
Entered at Stationers' Hall—Price 10s. 6d.



NELSON'S FUNERAL CAR ARRIVING AT ST. PAUL'S CATHEDRAL ON THE DAY OF THE INTERMENT.

This included the Burial-Service music of Croft and Purcell, Dr. Greene's anthem 'Lord, let me know mine end,' Attwood's Magnificat and Nunc dimittis in F (composed in 1796, the year of his appointment to St. Paul's), Handel's funeral anthem 'His body is buried in peace,' and Thomas Purcell's single chant in G minor, called in the above publication the 'Grand Chant' to which Psalms 39 and 90 were sung. John Page, the editor of the music and formerly a tenor singer, is best known by his 'Harmonia Sacra,' a collection of seventy-four old cathedral anthems (3 vols., 1800); he also edited a collection of glees, entitled 'Festive Harmony' (4 vols., 1804), and other publications.

The first part of the service was held in the Choir, the body being subsequently conveyed to an opening in the floor of the church immediately under the dome. In this connection the account in the *Gentleman's Magazine* may be quoted:— 'There was an excellent contrivance for letting down the Body into the grave. A bier was raised from the oblong aperture under the Dome, for the purpose of supporting the coffin, by invisible machinery, the apparatus being totally concealed below the pavement. This contrivance prevented all those disagreeable circumstances which too often occur at the funerals of the Great.'

The event was one of those rare occasions when every member of the cathedral staff, including twelve minor canons, attended, with the Dean (also Bishop of Lincoln) at their head. The six

vicars-choral were Dr. Robert Hudson (aged 73), Dr. Edward Ayrton (aged 72), Israel Gore, John Sale (Almoner and Master of the Boys), Thomas Attwood (also organist), and John Page; while Masters W. H. Cutler, Rogers, Michelmore, J. B. Hart, Chipp, Blackburn, G. C. Sale and Holmyard were the 'young choristers.' Master Chipp was doubtless the famous drummer of after years, and Blackburn most likely became the organist of Clapham Parish Church, the John Blackburn who, according to the late Sir George Grove, always pronounced the name of Bach as 'Bawk.' The choir of St. Paul's was reinforced by the choirs of the Chapel Royal and Westminster Abbey, this combined force occupying 'a gallery on the east side of the organ.' The soloists were Master Roberts, of the Chapel Royal, and Master Cutler, of St. Paul's.

Thomas Attwood, by virtue of his office, presided at the organ, apparently the only instrument that was used to accompany the service, although the military element was well represented in the cathedral. The *Gentleman's Magazine* states:— 'On Mr. Attwood's skilful manipulation of this fine organ (perhaps the best instrument of the kind in Europe) it is unnecessary to dilate; his talents are well known, and were never more strenuously or successfully exerted.' During the procession to the grave—in which only St. Paul's of the three choirs formed a part—'there was performed on the organ a grand solemn dirge composed specially for the occasion by Attwood.' Here it is:

DIRGE.

Composed expressly for this occasion by T. Attwood, Composer to his Majesty, and Organist of St. Paul's Cathedral.

Largo assai.

CODA.

The last two notes of the Dirge—D and E flat—evidently led into the next vocal number of the burial service—'Man that is born of a woman,' by Dr. Croft.

One of the minor canons, the Rev. Mr. Pridden, had the chief share in the arrangements of the day. At that time Father Smith's organ stood on the screen at the entrance to the Choir, and as the organist sat on the eastern side of the case he could

not possibly see, when seated at the keyboards, what was going on in the nave; therefore, he had to rely upon signals. To quote from the *Gentleman's Magazine*: 'One of Mr. Pridden's signals to the attendant on the organist (who was himself out of sight of the ceremony) was the holding up of a book; at one time, however, another gentleman near Mr. P. passing his hand (with such a book in it) over his face, it was mistaken for the signal, and

the organ struck up about three minutes too soon. It had not, however, played above two or three bars before the mistake was corrected.'

The day's proceedings must have tested the staying powers of all who took part in the ceremony. The cathedral doors were opened at 7 a.m., the service did not begin till 4.30, the coffin being lowered into the crypt 'at thirty-three and a half minutes past five precisely,' as a journal minutely records the hour of sepulture. Although there does not seem to be any mention of Attwood's having played the Dead March in 'Saul,' it may be assumed that the immortal and heroic strains of Handel reverberated throughout the stately edifice as the vast congregation dispersed, strains that would bring to a fitting conclusion so great an event in the history of the nation.

DALLAM'S VOYAGE TO TURKEY.

The Dallams were famous organ-builders in England during the 17th century. They came from Dallam, a hamlet near Warrington, in Lancashire, but their patronymic had seven variants—Dallam, Dalham, Dallan, Dallans, Dallom, Dallum, and Dullom. Thomas Dallam, the head of the family from the organ-building point of view, was apprenticed to a member of the Blacksmiths' Company, of which he subsequently became a liveryman, therefore he may be regarded as a harmonious blacksmith. On October 12, 1626, he was fined £10—a large sum in those days—for neglecting, at the annual feast of the Company held on Lord Mayor's Day, to hold the stewardship to which he had been appointed. He paid £5 down and made an offer to pay the balance in instalments of £1, £2, and £2 during the three following years. In all probability this Thomas Dallam built the organ in King's College, Cambridge, of which an account appeared in THE MUSICAL TIMES of April, 1902, page 226. He also erected an organ in Worcester Cathedral in the year 1613. The dates of his birth and death are unknown. His sons were probably Robert Dallam (1602—1665), builder of organs in St. Paul's Cathedral, York Minster, Canterbury Cathedral, &c.; Ralph Dallam (died 1672), who built an organ for St. George's Chapel, Windsor; and George Dallam, who in 1686 added a 'chaire organ' to Harris's instrument in Hereford Cathedral. The Dallams were certainly men of mark in their day.

It is, however, Thomas Dallam with whom we have to do, and in a very interesting and little known connection: his making of a mechanical organ ordered by Queen Elizabeth as a present from her to the Sultan of Turkey, and the conveyance of the instrument to that mighty potentate by Dallam himself. It appears that a small company of English merchants, entitled 'The Company of Merchants of the Levant,' were desirous of opening up trade with Turkey. In order to smooth the way with the all-powerful ruler of the Ottoman Empire, Queen Elizabeth sent in 1593 to the Sultan Amurath III. the following presents:

'12 goodly pieces of plate, 36 garments of cloth of all colours, 20 garments of cloth of gold, 10 garments of satin, 6 pieces of fine Holland, and certain other things of great value'; and to his 'powerful wife,' the Sultana Safiye, good Queen Bess sent 'a jewel of her Majesty's picture set with rubies and diamonds, 3 pieces of gilt plate, 10 garments of cloth of gold, a very fine case of glasse bottles, silver and gilt, and 2 pieces of fine Holland.' Sultan Amurath was succeeded by his son Mahomed III., the eldest of his 103 children! It was to this monarch—who on his accession put nineteen of his brothers to death—that Queen Elizabeth ostensibly sent the mechanical organ built by Dallam, though it is more than probable that the Company of Levant merchants paid for it. A State Paper dated January 31, 1599—just a month before Dallam set out on his voyage—contains this information: 'A great and curious present is going to the Grand Turk, which will scandalise other nations, especially the Germans.' This 'great and curious present' was the organ which Dallam had built, and that he was about to take out *in propria persona*.

Not only did worthy Mr. Dallam build that wonderful organ sent by Queen Elizabeth to the Sultan, but he kept a voluminous and amusing diary of his voyage to Turkey and the object thereof. The original manuscript is in the British Museum (*Add. MS.* 17480); but the Diary, edited by Mr. J. Theodore Bent, is printed in vol. lxxxvii. of the Hakluyt Society's Publications (issued in 1893), from which, by the courteous permission of Mr. Basil H. Soulsby, secretary of the Hakluyt Society, we are permitted to quote.

Dallam precludes his Diary with a list of 'Nessecaries for my voyege into Turkie, the which I bought upon a verrie short warninge, having no frend to advise me in any thing.' From this list of 'Nessecaries' we extract the following items:

	£	s.	d.
Imprimus for one sute of sackcloth to weare at sea	-	-	1 2 0
Item for tow wastcotes of flanel	-	-	0 8 0
" " one hatt	-	-	0 7 6
" " an arminge sorde	-	-	0 6 0
" " a chiste	-	-	0 9 8
" " 3 shirtes	-	-	0 18 6
" " one doson of hand chirthers [handkerchiefs]	-	-	0 10 0
" " one pare of garters	-	-	0 4 0
" " one doson of poyntes*	-	-	0 1 0
" " one pare of lininge briches	-	-	0 1 4
" " a pare of fustion briches	-	-	0 2 6
" " a hatbande	-	-	0 4 2
" " oyle and vinegar	-	-	0 2 0
" " Resons of the son [sun-dried raisins]	-	-	0 1 4
" " gloves	-	-	0 3 0
" " knives	-	-	0 5 0
" " a grose of Spownes [spoons]	-	-	0 9 0
" " oatmeale	-	-	0 0 10
" " carreing my chiste to Black wall	-	-	0 1 6
" " my passige to Graves end	-	-	0 0 6
" " my staying there 4 dayes—it cost me	-	-	0 12 0
" " for a pare of virginals	-	-	1 15 0

* *Falstaff*. Their points being broken—

Poins. Down fell their hose.

Shakespeare. *King Henry IV.* (Part I.) ii., 4.

(Note by Mr. J. Theodore Bent.)

The 'pare of virginals,' which we have enumerated last, shows that Dallam was determined to make music on board for his 'exersize by the waye,' and to help while away the tedium of a long voyage: but the virginals had company in a quintet of trumpeters, reduced, however, at Deal to a quartet of players for reasons which we shall presently see. Now we may let Dallam speak for himself, only linking together the extracts from his entertaining Dairy with such comments as may be necessary.

'The shipp whearin I was to make my voyege to Constantinople, Lyinge at Graves ende, I Departed from Londone in a pare of ores, with my chiste and suche provition as I had provided for that purpose, the nynthe of Februarie 1598 [1599], beare Frydaye.

'Comminge to Graves ende, I wente aborde our shipp, Called the Heckter, and thare placed my chiste, my bedinge, and a pare of virginals, which the marchantes did alow me to carrie, for my exersize by the waye. Other comoditis I carriede none, savinge one grose of tin spounes, the which coste me nyne shillinges; and thirtie pounde of tin in bares, which coste me 18s. The shipe beinge verrie unreddie, and no cabbins appoynted for passingeres, I was constrainede to go into the towne for my Lodginge and Diette, till the thirtenthe Daye in the After nowne, at which time anker was wayed and we under sayle, untill we came to Deale Castell.

'Cominge to Deale Castell, thare we came to an anker, for the wynde sarved not to pass by Dover. Thar our ship stayed fouer dayes for a wynde. In the meane time we wente a shore into the towne of Deale, and also to Sandwiche, to make our selves merrie. When the wynde came fayer, it was in the nyghte, and diverse of us that weare passingers, and also som saylers, weare in the towne of Deale, wheare som of our company had dranke verrie moche, espetially one of our five Trumpeters, who, beinge in Drinke, had Lockid his Chamber dore; and when he that came from the ship to call us went under his chamber wyndoe and caled him, he Came to the wyndoe and insulted him; whear upon we wente all awaye a borde our ship, and lefte that Dronkerde be hinde. Thar the wynde sarvinge well, we sayled merraly by Dover, and so a longe the Sleeve.*

The monotony of being becalmed was relieved by the antics of porpoises and whales:

'March 20, 1599.—The wynde sarvinge well, we paste the North Cape [Finisterre], and entered the bay of Portingale. The 23 we Recovered the Soothe Cape. Than we weare becalmed for a time. The 24 thare came an Infinite company of porposis aboute our ship, the which did leape and Rone [run] marvalusly. The 25 we saw 2 or 3 greate monstus fishis or whales, the which did spoute water up into the eyere, lyke as smoke dothe assend out of a chimnay. Sometime we myghte se a greate parte of there bodye above the water. The calme did yeat cantinue.'

* 'The Sleeve' is a literal translation of the French 'La Manche.'

At Algiers Dallam saw for the first time an incubator. He says:

'The toune or cittie is verrie full of people, for it is a place of great trad and marchandise. They have tow markeett dayes in the weeke, unto the which do com a greate number of people out of the mountaines and other partes of the contrie, bringinge in great store of corne and frute of all sortes, and fowle, bothe wylde and tame. Thar be greate store of partridgis and quales, the which be sould verrie cheape, a partridge for less than one penny, and 3 quales at the same price. Thar be also greate store of henes and chickins, for they be hatchte by artificiall meanes, in stoves or hote housis, without the helpe of a hen. The maner of it I cannot at this time playnly discribe, but hereafter I may, yf God permitte.'

The ladies and 'churchis' of Algiers drew from him this comment:

'The Turkishe and Morishe weomen do goo all wayes in the streetes with there facis covered, and the common reporte goethe thare that they beleve, or thinke that the weomen have no souls. And I do thinke that it weare well for them if they had none, for they never goo to church, or other prayers, as the men dothe. The men ar verrie relidgus in there kinde, and they have verrie faire churchis, which they do call mosques.'

At Alexandretta, on the coast of Syria—the voyage being a very leisurely and indirect one—the 'Mr Guner, tow of his mates, Mr. Chancie, our Surgin, one of our 'Trumpeteres' and Dallam himself had an expedition on shore, which might have had serious consequences:

'We havinge entred into these woodes, thinkinge to kill som wylde foule, our myndes wear trabled to find oute som pathe waye, for feare of tearinge our cloese, and everie tow or 3 butlengthe*[boatlengths] we should finde a man caled a mountaineard, lyinge in a bushe, havinge in his hande ether a bowe and arrowes, or eles a peece, the which weapeins as we supposed they did carrie to kill wylde foule; but we havinge strayed some thre myles into the wildernes, we found a square playne, the which was nothinge but a quagmyer, and in the mydeste thar of was tow myghtie greate buffelawes, beastes bigger than our greate oxen. At the firste we saw nothinge but there heades, and they made a great noyse with their snufflinge, and, in the ende, went Runing awaye, which was a wonder to us, for had it bene an ox, or cowe, or horse of oures, theye would thare have bene drowned.

'Whylste we stood wondringe at this, we espied a greate companye, to the number of aboute 40, of the afore sayde mountayneares, the which weare gathered together, and goinge aboute to catche us by inclosinge us aboute. This company beinge in

* Dallam's constant use of the word *butt* for boat sufficiently explains the following passage in Shakespeare, where *butt* is supposed to have been a misprint:

' . . . where they prepared
A rotten carkasse of a *butt*, not rigg'd,
Nor tackle, sayle, nor mast,
Tempest i. 2.

(Note by Mr. J. Theodore Bent.)

that place, we knew not how to with stand, but only by flynge away, and the woodes that weare betwyxte us and the seae weare so heie that we could not see the seae nor the maste of our shipe; but Runninge at a ventur through the thicke and thine, thorns and bryeres, tearinge our close, at the laste we recovered a fayer playne, wheare we myghte se our shipe, and within a myle of the shore. Than weare we glade, and touke our ease, wheare we founde a fayer fountaine of verrie comfortable water, for we weare fastinge, and faynte with travell.'

At Rhodes (which he calls Roodes) Dallam, by playing upon his Virginals, embraced the opportunity of charming 'Turkes and Jues' who would fain have embraced him:

'Cominge to an ankere neare unto the wales of the towne, thare we founde in the Roode a galliome of the great Turkes, the bigeste ship he hathe, aboute one thousand tun, a verrie carte, a ship of no strengthe; yeat was she Richly laden, and cam from Alicksandria. We weare no sower come to an anker but the Turkes began to com aborde us, so that the verie firste day thar came abord us not so few as five hundrethe Rude Turkes, and lykwyse everie day that we stayed thare they seased not.

'The nexte daye, beinge the 28 of this month, the Capitaine basha, governer of the towne, beinge gone abroad with there galles on some greate busines, the Chia his Debitie [deputy], who for the time was Capitaine, he, with the cheefest men of the towne, came abord our ship, and she was trimed up in as handsom maner as we could for the time. Our gonroume was one of the fayereste Roumes in the ship, and pleasant to com into. In the gonroume I had a pare of virginals, the which our Mr. goner. to make the better showe, desired me to sett them open. When the Turkes and Jues came in and saw them, they wondered what it should be; but when I played on them, than they wondered more. Diveres of them would take me in there armes and kis me, and wyshe that I would dwell with them.'

After a voyage of over six months Dallam and his charge arrived at Constantinople. How 'all the glewinge worke' of the organ was 'clene Decayed' and other matters relating to the instrument and its presentation, the communicative organ-builder may speak for himself.

'The 17th [August] we wente aborde our ship for the presente, and carried it to our imbassadors house in the Cittie of Gallata, in the vines of Peara, and because there was no roome heie enoughe to sett it up in his house, he caused a roome to be made with all speed withoute the house in the courte, to sett it up in, that it myghte there be made perfitt before it should be carried to the surralia.

'The twentieth daye, beinge Mondaye, we begane to louke into our worke; but when we opened our chistes we founde that all glewinge worke was clene Decayed, by reason that it hade layne above sixe monthes in the hould of our

ship, whichte was but newly bulte, so that the extremetie of the heete in the hould of the shipe, with the workinge of the sea and the hootnes of the cuntrie, was the cause that all glewinge fayled; lyke wyse divers of my mettle pipes weare brused and broken.

'When our Imbassader, Mr. Wylliam Aldridge, and other jentlmen, se in what case it was in, they weare all amayzed, and sayde that it was not worthe iij*l*. My answeare unto our Imbassader and to Mr. Aldridge, at this time I will omitt; but when Mr. Aldridge harde what I sayede, he tould me that yf I did make it perfitt he would give me, of his owne purss, 15*l*., so aboute my worke I wente.'

'The 8 day [September], beinge Satterday, we began to take Downe our instrumente, for that day the Grand Sinyor went from the surralia som six myles by water to an other surralia wheare the sultana his mother dothe live; for one month in the yeare it is tolerable for him to goo to that place, ether in Auguste or in September; at any other time he may not goo so farr from his owne Surralia, excepte he be garded with a hunreth thousande men. The 11th Daye, beinge Tusdaye, we Carried our instrumente over the water to the Grand Sinyors Courte, Called the surralya, and thare in his moste statlyeste house I began to sett it up.'

'Wythein the firste wales ar no housis but one, and that is the bustanjebasha his house, who is capitaine of a thousande jemeplanes, which doo nothinge but kepe the garthens in good order; and I am perswaded that thare is none so well kepte in the worlde. Within the seconde wales tharis no gardens, but statly buildinges; many courtes paved with marble and suche lyke stone. Everie ode or by corner hath som exelente frute tre or tres growing in them; also thar is greate abundance of sweete grapes, and of diveres sortes; thar a man may gather grapes everie Daye in the yeare. In November, as I satt at diner, I se them gather grapes upon the vines, and theye broughte them to me to cate. For the space of a month I Dined everie day in the Surralia, and we had everie day grapes after our meate; but moste sartain it is that grapes do grow thare contennually.

'Cominge into the house whear I was appoynted to sett up the presente or instrumente; it semed to be rether a churche than a dwellinge house; to say the truthe, it was no dwellinge house, but a house of pleasur, and lyke wyse a house of slaughter; for in that house was bulte one litle house, verrie curius bothe within and witheout; for carvinge, gildinge, good Collors and vernishe, I have not sene the lyke. In this litle house, that emperor that rained when I was thare, had nyntene brotheres put to deathe in it, and it was bulte for no other use but for the stranglinge of everie emperors bretherin.

'This great house it selfe hathe in it tow rankes of marble pillors; the pettestales [pedestals] of

them ar made of brass, and double gylte. The wales on 3 sides of the house ar waled but halfe waye to the eaves; the other halfe is open; but yf any storme or great wynde should hapen, they can sodonly Let fale suche hanginges made of cotten wolfe for that purpose as will kepe out all kindes of wethere, and suddenly they can open them againe. The fourthe side of the house, which is close and joynethe unto another house, the wale is made of purfeare (porphyry), or suche kinde of stone as when a man walketh by it he maye se him selfe tharin. Upon the grounde, not only in this house, but all other that I se in the Surralliae, we treade upon ritch silke garpites, one of them as muche as four or sixe men can carrie. There weare in this house nether stouls, tables, or formes, only one coutche of estate. Thare is one side of it a fishe ponde, that is full of fishe that be of divers collores.

'The 15th, I finished my worke in the Surralliao, and I wente once everie daye to se it, and dinede Thare almoste everie Daye for the space of a monthe; which no Christian ever did in there memorie that wente awaye a Christian.

'The 18 daye (stayinge somthinge longe before I wente), the Coppagawe [Capougee] who is the Grand Sinyor's secretarie, sente for me that one of his frendes myghte heare the instrumente. Before I wente awaye, the tow jemaglanes, who is keepers of that house, touke me in their armes and Kised me, and used many perswasions to have me staye with the Grand Sinyor, and sarve him.

'The 21, at nyghte, it was a wonder to se what abundance of lampes thare was burninge rounde aboute all the Toweres of the Churchis, bothe in Constantinople and Galleta. When we demanded the cause, they tould us that as that nyghte Mahamet, their Messies, was borne.

'The 24, at nyghte our ambassodor Caled me into his Chamber and gave me a greate Charge to goo the next morninge betimes to the surrallia and make the instrumente as perfitt as possibly I could, for that daye, before nounge, the Grand Sinyor would se it, and he was to Deliver his imbassage to the Grand Sinyor; after he hade given me that charge he toulde me that he had but done his dutie in tellinge me of my dutie, and cothe he: Because yow shall not take this unkindly, I will tell you all and what you shall truste unto.

'The Imbassadores spetche unto me in Love after he had given me my charge:—

'Yow ar come hether wythe a presente from our gracious Quene, not to an ordinarie prince or kinge, but to a myghtie monarke of the worlde, but better had it bene for yow yf it had bene sente to any Christian prince, for then should yow have bene sure to have receaved for yor paines a greate rewarde; but yow muste consider what he is unto whom yow have broughte this ritche presente, a monarke but an infidell, and the grande Enymye to all Christians. Whate we or any other Christians can bringe unto him he dothe thinke that we dow it in dutie or in feare of him, or in

hoppe of som greate favoure we expecte at his handes. It was never knowne that upon the receaving of any presente he gave any rewarde unto any Christian, and tharfore yow muste louke for nothings at his handes. Yow would thinke that for yor longe and wearisom voyege, with dainger of lyfe, that yow weare worthie to have a litle sighte of him; but that yow muste not loake for nether; for yow se wheat greate preparinge we made and have bene aboute ever sense your cominge, for the credite of our contrie, and for a Deliveringe of this presente and my imbassade, the which, by Godes helpe, to-morrow muste be performede. We cale it kisinge of the Grand Sinyor's hande; bute when I com to his gates I shalbe taken of my horse and seartcht, and lede betwyxte tow men holdinge my handes downe close to my sides, and so lede into the presence of the Grand Sinyor, and I muste kiss his kne or his hanginge sleve. Havinge deliverede my letteres unto the Coppagawe, I shalbe presently ledd awaye, goinge backwardes as longe as I can se him, and in payne of my heade I muste not turne my backe upon him, and therefore yow muste not louke to have a sighte of him. I thoughte good to tell yow this, because yow shall not heareafter blame me, or say that I myghte haue tould yow so muche; lett not your worke be anythinge the more carlesly louked unto, and at your cominge home our marchantes shall give yow thanks, yf it give the Grand Sinyor contente this one daye. I car not yf it be non after the nexte, yf it doo not please him at the firste sighte, and performe not those thinges which it is Toulde him that it can Dow, he will cause it to be puled downe that he may trample it under his feete. And then shall we have no sute grantede, but all our charge will be loste.

'After I had given my Lorde thanks for this frindly spetche, thoughe smale comforte in it, I tould him that thus muche I understoode by our marchantes before my cominge oute of London and that he needed not to Doubte that thare should be any faulte ether in me or my worke, for he hade sene the triall of my care and skill in makinge that perfickte and good which was thoughte to be incurable, and in somthinges better than it was when Her Maiestie sawe it in the banketinge house at Whyte Hale.'

It is interesting to learn that Queen Elizabeth took a personal interest in Dallam's work by herself inspecting the organ in the Banqueting House at Whitehall. Dallam continues:

'Now when I had sett all my worke in good order, the jemyglanes which kepte that house espied the Grand Sinyor cominge upon the water in his goulden Chieke [caïque], or boate, for he cam that morning six myles by water; whear I stooode I saw when he sett foote on the shore.

'Than the jemyglanes tould me that I muste avoyd the house, for the Grand Sinyor would be thare presently. It was almoste halfe a myle betwyxte the water and that house; but the Grand Sinyor, haveinge a desier to se his presente, came thether wythe marvalus greate speed. I and my

company that was with me, being put forth, and the Dore locked after us, I hard another Dore open, and upon a sodon a wonderfull noyes of people; for a litle space it should seme that at the Grand Sinyore's coming into the house the dore which I hard opene did sett at libertie four hundrethe persons which weare locked up all the time of the Grand Sinyore's absence, and juste at his cominge in theyre weare sett at liberte, and at the firste sighte of the presente, with greate admiration did make a wonderinge noyes.

'The Grand Sinyor, beinge seated in his Chaire of estate, commanded silence. All beinge quiett, and no noyes at all, the presente began to salute the Grand Sinyor; for when I lefte it I did alow a quarter of an houre for his cominge thether. Firste the clocke strouke 22; than The chime of 16 bells went of, and played a songe of 4 partes. That beinge done, tow personagis which stood upon to corners of the seconde storie, houldinge tow silver trumpetes in there handes, did lifte them to there heades, and sounded a tantarra. Than the muzicke went of, and the organ played a song of 5 partes twyse over. In the tope of the organ, being 16 foute hie, did stande a holly bushe full of blacke birds and thrushis, which at the end of the musick did singe and shake there wynges. Divers other motions thare was which the Grand Sinyor wondered at. Than the Grand Sinyor asked the Coppagawe yf it would ever doo the lyke againe. He answered that it would doo the lyke againe at the next houre. Cothe he: I will se that. In the meane time, the Coppagaw, being a wyse man, and doubted whether I hade so appoynted it or no, for he knew that it would goo of it selfe but 4 times in 24 houres, so he cam unto me, for I did stand under the house sid, wheare I myghte heare the organ goo, and he asked me yf it would goo againe at the end of the nexte houre; but I told him that it would not, for I did thinke the Grand Sinyor would not have stayed so longe by it; but yf it would please him, that when the clocke had strouk he would tuche a litle pin with his finger, which before I had shewed him, it would goo at any time. Than he sayde that he would be as good as his worde to the Grand Sinyor. When the clocke began to strick againe, the Coppagaw went and stood by it; and when the clocke had strouke 23, he tuched that pinn, and it did the lyke as it did before. Than the Grand Sinyor sayed it was good. He satt verrie neare vnto it, ryghte before the Keaes [keys], wheare a man should playe on it by hande. He asked whye those keaes did move when the organ wente and nothings did tuche them. He Tould him that by those thinges it myghte be played on at any time. Than the Grande Sinyor asked him yf he did know any man that could playe on it. He sayd no, but he that came with it coulede, and he is heare without the dore. Fetche him hether, cothe the Grand Sinyor, and lett me se how he dothe it. Than the Coppagaw opemed that Dore which I wente out at, for I stode neare unto it. He came and touke me by the hande, smylinge upon me; but I bid my drugaman aske him what I should

dow, or whither I shoulde goo. He answered that it was the Grand Sinyore's pleaser that I should lett him se me playe on the organ. So I wente with him. When I came within the Dore, That which I did se was verrie wonderfull unto me. I cam in directkly upon the Grand Sinyore's ryghte hande, som 16 of my passis [paces] from him, but he would not turne his head to louke upon me. He satt in greate state, yeat the sighte of him was nothings in Comparrison of the traine that stood behinde him, the sighte whearof did make me almoste to thinke that I was in another worlde. The Grand Sinyor satt still, behouldinge the presente which was befor him, and I stood daslinge my eyes with loukinge upon his people that stood behinde him, the which was four hundrethe persons in number. Tow hundrethe of them weare his princepall padgis, the yongest of them 16 yeares of age, som 20, and som 30. They weare apparred in ritche clothe of goulde made in gowns to the mydlegge: upon there heades litle caps of clothe of goulde, and som clothe of Tissue; great peecis of silke abowte there wastes instead of girdls; upon their leges Cordivan buskins, reede. There heades wear all shaven, savinge that behinde there ears did hange a locke of hare like a squirel's taile; there bearded shaven, all savinge there uper lips. Those 200 weare all verrie proper men, and Christians borne.

'The thirde hundrethe weare Dum men, that could nether heare nor speake, and they weare likwyse in gouns of riche Clothe of gould and Cordivan buskins; bute there Caps weare of violett velvett, the croune of them made like a lether bottell, the brims devided into five picked [peaked] corneres. Som of them had haukes in there fistes.

'The fourthe hundrethe weare all dwarffs, bige-bodied men, but verrie low of stature. Everie Dwarfe did weare a simmetterrie [scimitar] by his side, and they weare also apareled in gowns of Clothe of gould.

'I did moste of all wonder at those dumb men, for they lett me understande by there perfitt sins [signs] all thinges that they had sene the presente dow by its motions.

'When I had stode almost one quarter of an houre behouldinge this wonder full sighte, I harde the Grande Sinyore speake unto the Coppagaw, who stood near unto him. Than the Coppagaw cam unto me, and touke my cloake from aboute me, and laye it Doune upon the Carpites, and bid me go and playe on the organ: but I refused to do so, because the Grand Sinyor satt so neare the place wheare I should playe that I could not com at it, but I muste needes turne my backe Towardes him and touche his Kne with my britchis, which no man, in paine of deathe, myghte dow, savinge only the Coppagaw. So he smyled, and lett me stande a litle. Than the Grand Sinyor spoake againe, and the Coppagaw, with a merrie countenance, bid me go with a good curridge, and thruste me on. When I cam verrie neare the Grand Sinyor, I bowed my heade as low as my

kne, not movinge my cape, and turned my backe righte towards him, and touched his kne with my britchis.

'He satt in a verrie ritche Chaire of estate, upon his thumbe a ringe with a diamon in it halfe an inche square, a faire simetrie by his side, a bow, and a quiver of Arros. He satt so righte behinde me that he could not se what I did; tharfore he stood up, and his Coppagaw removed his Chaire to one side, wher he myghte se my handes; but, in his risinge from his chaire, he gave me a thruste forwardes, which he could not otherwyse dow, he satt so neare me; but I thought he had bene drawinge his sorde to cut off my heade.

'I stood thar playinge suche thinge as I could untill the cloke stroucke, and than I bowed my heade as low as I coulede, and wente from him with my backe towards him. As I was taking of my cloake, the Coppagaw came unto me and bid me stand still and lett my cloake lye; when I had stood a litle whyle, the Coppagaw bid me goo and cover the Keaes of the organ; then I wente Close to the Grand Sinyor againe, and bowed myselfe, and then I wente backwardes to my Cloake. When the Company saw me do so theye semed to be glad, and laughed. Than I saw the Grand Sinyor put his hande behind him full of goulde, which the Coppagaw Receved, and broughte unto me fortie and five peecis of gould called chickers, and than was I put out againe wheare I came in, beinge not a litle joyfull of my good suckses.'

Dallam seems to have made a very favourable impression upon all the Turks, from the Sultan downwards, with whom he came into contact, so much so, indeed, that they wished to keep him in Constantinople, offering him all sorts of Oriental delights in order to induce him to stay, but without success. He did not hesitate to use a subterfuge of a family nature, as will be seen in the following extract:

'The laste of September I was sente for againe to the surralia to sett som thinges in good order againe, which they had altered, and those tow jemoglans which kepte that house made me verrie kindly welcom, and asked me that I would be contented to stay with them always, and I should not wante anythinge, but have all the contentt that I could desier. I answered them that I had a wyfe and Childrin in Inglande, who did expecte my returne. Than they asked me how long I had been married, and how many children I hade. Though in deede I had nether wyfe nor childrin, yeat to excuse my selfe I made them that Answere.

'The same nyghte, as my Lorde was at supper, I told him what talke we had in the surralia, and whate they did offer me to staye thare, and he bid me that by no meanes I should flatly denie them anythinge, but be as merrie with them as I could, and tell them that yf it did please my Lorde that I should stay, I should be the better contented to staye; by that meanes they will not go about to staye you by force, and yow may finde a time the better to goo awaye when you please.'

Dallam, having discharged his duty, at last departed from Constantinople. The incidents of

his return voyage are not of supreme importance. After being absent from England for fourteen or fifteen months he returned to his native land. His diary concludes thus:

'Than we wente a shore at Dover, and our trompetes soundinge all the waye before us into the towne, wheare we made our selves as merrie as Could, beinge verrie glad that we weare once againe upon Inglish ground. After diner, thar Came into the toune a Franche imbasseter, beinge accompened with divers knightes and jentlmen of Kente; so, at tow of the Clocke, we touke poste horse to Canterburrie, and from thence to Rochester that nyghte, and the nexte day to London.'

Occasional Notes.

*'This is the way,' laughed the great god Pan,
(Laughed while he sat by the river),
'The only way, since gods began
To make sweet music, they could succeed.'
Then, dropping his mouth to a hole in the reed,
He blew in power by the river.*

*Sweet, sweet, sweet, O Pan!
Piercing sweet by the river!
Blinding sweet, O great god Pan!
The sun on the hill forgot to die,
And the lilies revived, and the dragon-fly
Came back to dream on the river.*

ELIZABETH BARRETT BROWNING.

The seventieth birthday of Dr. Camille Saint-Saëns (October 9), the foremost of living French composers, is announced to be specially commemorated at Paris, when three grand concerts are to be given. The Académie, too, will honour the occasion, and there will also be a festive banquet. Dr. Saint-Saëns has, as is well known, many interests besides music. He recently returned to Paris from Burgos, where he went to study the eclipse. Many happy returns of the day to Dr. Saint-Saëns.

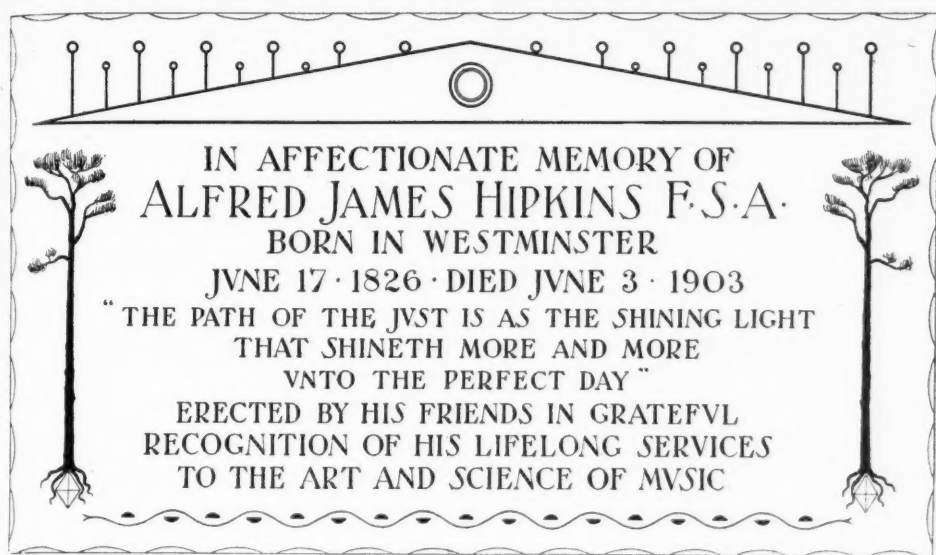
The lime-light lantern bids fair to become an increasing factor in the musical education of audiences. As part of the good work carried on at the Bermondsey Settlement, under the musical direction of Mr. John E. Borland, two lecture-recitals will be given in connection with the Chamber Music Society which meets for the study and performance of chamber music, whereby players and listeners are trained. The chamber music of Italy and France (1650-1900) respectively will form the subjects of Mr. Borland's two discourses with their recital complement. On each occasion the music of one work will be shown entire on the screen while it is being interpreted and its form briefly commented upon *en route*, so to speak. The educational advantages, apart from the enjoyment of listening to highly-refined music, which such a scheme provides at a very trifling cost, deserve to be widely known and to receive every encouragement. We hope to give during the coming season illustrated accounts of the musical work that is being so earnestly and efficiently done at Bermondsey and similar Settlements in London and elsewhere.

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The many friends of the late Mr. A. J. Hipkins—who possessed the happy faculty of making and keeping many friends—will be gratified to learn that a memorial brass to him has been placed in St. Margaret's Church, Westminster,—the House of Commons' church—by the kind permission of Canon Hensley Henson. Sir Alma Tadema, R.A., O.M., designed the brass, and while making use of suggestions from the Christian catacombs, he has not omitted to introduce the Scotch fir, so dear to Mr. Hipkins by reason of its being the badge of his mother's family, the Grants. It is of special interest that his grandmother Grant lies in that very churchyard, and she it was who taught him as a child to love traditional melodies. Mr. Hipkins, who was christened at St. Margaret's, loved the church; he lived near to and often spoke of it. The memorial—of which we give a reduced facsimile—has been subscribed for by friends of the genial and much-loved musician and writer on musical subjects; it has found an appropriate place near the organ and beneath the Drake window, a site chosen by his friend Sir Alma Tadema. Knowing how greatly Mr. Hipkins was esteemed by his friends, it is not surprising that no fewer than 216 immediately responded to the private invitation to subscribe to the memorial. It is pleasant to learn that, after defraying the cost of the 'brass,' a balance—no inconsiderable amount—remained. This has been handed to Mr. Hipkins's son and daughter as a token of the affection in which their father was held by his many friends.

An article on the son of François-Joseph Gossec from the pen of Madame Michel Brenet, has appeared in a foreign paper. This son died before his father, but neither the date of his birth nor that of his death is known. He published, as Op. 1, a set of sonatas bearing the following title:

Six folies musicales, graves, pathétiques et gaies, composées pour le pianoforte avec accompagnement de violon très ad libitum, et dédiées à Mme. Krumpoltz par ALEXANDRE-FRANÇOIS-JOSEPH GOSSEC, fils du célèbre compositeur de ce nom et professeur de piano-forte.

These 'folies' do not appear to be of any musical value, but in a 'homage' the composer names 'the illustrious models which guided my hesitating steps';

these were 'L'immortel Edelmann' and 'les inimitables Lays et Saint-Huberty.' The first, a native of Strasburg, was a composer-pianist of some note. He, however, became a warm partisan of the revolutionary party, yet, together with his brother, he perished on the scaffold in 1794. Saint-Huberty, known as Antoinette-Cécile Clavel, was a distinguished opera singer who appeared as Mélisse in 'Armide' in 1777 and, as Didon, in Piccini's opera of that name, won for it a brilliant success. Before she came, the opera was unfavourably received; but the composer said: 'Do not judge "Dido" until Dido has arrived,'—i.e., Madame Saint-Huberty. She, too, met with a tragic death. She came to London, in 1812, with her husband, Count d'Entraignes, who, about 1806, became naturalised. He and his wife were both assassinated by one of their servants, on July 22, 1812, for, it is supposed, some political reason. Lays, the opera singer, was also mixed up with the Revolution, and was a bitter enemy of the Girondin party. He, however, became a singer in the Chapel Royal during the reign of Napoleon, but at the second restoration he was dismissed owing to his former republican exaltation. Gossec's father, it may be added, was conductor of the band of the National Guard at the time of the Revolution, and composed many pieces for the patriotic fêtes.

'The best teachers—to be secured in Europe and America—will comprise the Faculty, and the School will aim only for the highest artistic ideals.' These words, which fell from his own lips, formed part of the biographical sketch of Dr. Frank Damrosch in our issue of December last. The School he referred to is the new Conservatory of Music in New York, of which he has been appointed the first Director. It is gratifying to hear that the important professorship of the organ was offered to Mr. Ivor Atkins, organist of Worcester Cathedral and conductor of the Three Choirs Festivals held at Worcester. Mr. Atkins has, however, not seen his way to accept the offer, which, we understand, was of a very handsome nature in regard to emoluments, as notwithstanding the large field of usefulness which would have opened up to him in America, he preferred to remain in the Old Country.

As a sequel to the article on Christ's Hospital in the September issue of THE MUSICAL TIMES, reference may be made to two former music-masters of eminence at that ancient Foundation. One of them—Thomas Brewer, born in 1611—was an 'old boy,' having been admitted a scholar at the age of three years! While he was music-master at the school, he not only married a wife but 'committed some errors and also misdemeanours himself.' These misdeeds caused the Governors to tell him that he must leave at Christmas (1641) and that his wife 'must be out of the premises before Michaelmas.' Celibacy on the part of the music-master was then a strong point with the Governors, so much so that in after years they compelled the Song School master—as he was originally designated—to give a bond in £200 'that when it is proved that he is married he shall resigne the said office.' At the end of Clifford's 'The Divine Services and Anthems' (second edition, 1664) are the words and music (composed by Brewer) of

A Psalm of Thanksgiving to be sung by the Children of Christ's Hospital on Munday and Tuesday in Easter Holy-daies, at Saint Maries Spittle, for their Founders and Benefactors.

The 'Psalm of Thanksgiving' begins thus:

Eternal King, to thee we sing,
Bow down thy blessed eare,
And from on high, the Harmony
Of our Hosanna's hear.

Although the swine when he is fed
Doth thankless turn away,
And not erect his downcast head
To him that sent his prey,

Yet we are Christians, we are taught
By holy writ to give
Respect to them, by whom is wrought
The weal wherein we live.

Thomas Brewer was a man of mark in his day. He composed several excellent fantasies for the viol—upon which instrument he is said to have been a good performer—and many rounds and catches of his are printed in Hilton's 'Catch that catch can.' He is, however, known to fame by his pretty three-part song, 'Turn, Amaryllyis to thy swain,' which first appeared in Playford's 'Ayres and Dialogues' (1659). It is there called a *glee*, and, according to Mr. Henry Davey, this is 'the earliest instance of the old Anglo-Saxon word being used to denote vocal concerted music.' The following anecdote is related of this Mr. Brewer: 'Through his Pronenesse to good-Fellowshippe, hauing attaind to a very Rich and Rubicund Nose; being reprov'd by a Friend for his too frequent vse of strong Drinckes and Sacke; as very Pernicious to that Distemper and Inflammation in his Nose.—"Nay, Faith," sayes he, "if it will not endure Sacke, it's no Nose for me."'

The other old-time music-master at Christ's Hospital was John Barrett (1674?-1735?), a pupil of Dr. Blow's. The British Museum Catalogue proves him to have been a prolific composer. He contributed many songs to various collections of the period, including D'Urfey's 'Wit and Mirth, or Pills to purge Melancholy,' which contains 'Ianthie the lovely,' a song which furnished the tune 'When he holds up his hand' in 'The Beggar's Opera.' He composed overtures and act-tunes for 'Love's last Shift, or, the Fool in Fashion' (1696), 'Tunbridge Walks' (1703), 'The Ladys fine Aires' (a comedy), &c. One of his

songs is entitled 'Love is now become a trade,' and at the British Museum is a large sheet folio composition by him entitled:

A Psalm of Thanksgiving, to be sung by the children of Christ's-Hospital, on Monday, Tuesday, and Wednesday in Easter-Week, according to Antient Custom, for their *Founders and Benefactors*. 1705. The words by S. C. A. M.

One of the most popular treatises on music in the English language was prepared by John Playford, the 17th century 'stationer, bookseller, music-seller, and publisher' who carried on his business 'at his shop in the Inner Temple, near the Church door.' In the year 1654 he published the first edition—now exceedingly rare—of his famous book, the 'Brief and Easie Introduction to Musick.' The original Preface is so interesting, and, it may be added, so modest, that old John Playford's forewords may be quoted *in extenso*:

To all Lovers & Practitioners of Musick.

Courteous Reader: It was desired by some Maisters to Print in the Scale of Mufick, or Gam-ut, in a halfe sheet of Paper, to put in a Schollers Book, to save the pains of writing: which I intended only to have done; but upon second thoughts I have altered my minde, and made the addition of some necessary plain Rules for the better understanding thereof, and the help of Beginners. I confesse, men better able then my selfe might have spared my pains, but their slownesse and modesty (being as I conceive unwilling to appear in Print about so small a matter) hath put me upon the Worke, which I count very usefull, though with the danger of not being so well done, as they might have performed it. The Rules of all Arts ought to bee delivered in plaine and briefe language, and not with flowers of Eloquence; and so this worke is more suitable to my abilities.

The Work as it is I must confesse is not all my owne, some part of it was collected out of other mens writings, which I hope will the more commend it: and if the brevity, plainnesse, and usefulness whereof may beget acceptance with thee, it will encourage me to do thee more service in other things of this nature.

Thine to the utmost
of his endeavours,

JOHN PLAYFORD.

Playford's reference to the 'halfe sheet of Paper' recalls a saying attributed, we believe, to Sterndale Bennett, that 'all the harmony one need to know could be written on half a sheet of paper.' 'The Rules of all Arts' says Playford 'ought to bee delivered in plaine and briefe language, and not with flowers of Eloquence.' How true this is, and how few attain unto it.

A San Francisco newspaper furnishes the following killing information:

At the French penal colony, Noumea, New Caledonia, the convicts have organised a band. The leader is a notorious murderer. The cymbal player killed a subpena server, and the drum player murdered his landlord with a hammer. The assistant bandmaster chopped his wife to pieces.

These convict criminalities are somewhat suggestive of topsy-turvyism. Instead of the murderers themselves being executed, they are allowed to execute music; but considering the past lives of the performers, is there not some danger that even the music may be murdered?

Professor.—"Your harmonies don't seem to hang together."

Pupil.—"And yet I have done my best to use good strong chords and introduce plenty of suspensions."

There is an art in drawing up a concert programme. Care is taken, or should be taken, to furnish variety and to meet the various tastes of those who assist at the performance in the capacity of listeners. Sometimes, however, results accrue that furnish food for humour. For instance, at a military band performance recently given in one of the Channel Islands, the first part of the programme was as follows:

March	- - -	Bride elect	- - -	<i>Sousa.</i>
Selection	- - -	The Bohemian Girl	- - -	<i>Balfé.</i>
Intermezzo	- - -	On the road to Moscow	- - -	<i>Loetz.</i>
Overture	- - -	William Tell	- - -	<i>Rossini.</i>
Selection	- - -	Ivanhoe	- - -	<i>Sullivan.</i>

Now, here we have unconsciously set before us quite a nice little episode. The 'bride elect' was obviously a 'Bohemian girl.' She was evidently 'on the road to Moscow' to meet her dearly-beloved spouse-elect 'William Tell'; and, having entered the holy estate of matrimony, it may be assumed that the couple were happy ever after in the land of Ivan.

A remarkable composition was performed before the King at the English Church, Marienbad, during His Majesty's recent sojourn at that health resort. 'The piece given was Bach's adaptation of Gounod's Meditation,' at least so 'Our own correspondent' of the — (a London evening journal) reported. It would be interesting to know what Bach thought of Gounod when he made that adaptation.

Dr. Frederic Cowen has been appointed conductor of the Handel Festival to be held at the Crystal Palace in June next.

The lists, in the local newspapers, of visitors to the Worcester Festival included a party that hailed from 'Stanford Bridge'!

An illustrated article on Worcester Cathedral will appear in the November issue of THE MUSICAL TIMES.

'TOM BOWLING.'

This, the centenary year of Trafalgar and of Nelson's death, must not be allowed to pass without some reference to one of the best of English sea-songs, 'Tom Bowling.' Like 'The death of Nelson' and 'The Bay of Biscay'—which have recently been treated of in these columns*—'Tom Bowling' originally formed part of a theatrical piece. Charles Dibdin (1745-1814), after various ups and downs in theatrical enterprise, decided to rely on his own unaided exertions in order to 'raise the wind,' that being a nautical expression. In 1789 he produced at Hutchins's Auction Room, King Street, Covent Garden, the first of a series of 'Table entertainments' of which he played the parts of author, composer, narrator, singer, and accompanist. The first of these 'one-man' shows was entitled 'The Whim of the Moment, or Nature in Little,' and included twelve songs 'written, composed, sung and accompanied by Mr. Dibdin.' One of these songs was the highly popular 'Poor Jack,' the copyright of which, with eleven other songs, he had sold for £60; in a short time 'Poor Jack' brought to its purchaser a profit of £500! Poor Charles!

Dibdin then engaged the Lyceum Theatre where, on December 7, 1789, he produced 'The Oddities';

or, Dame Nature in a Frolic. A table entertainment written, composed, and performed by C. Dibdin.' 'Tom Bowling,' oddly enough, made its first appearance in this 'Oddities' piece.

The entertainment was advertised in *The World* of December 7, 1789, as follows:

THE ODDITIES.

This present evening, December 7th, at the Grand Saloon of the Lyceum, in the Strand, will be performed, for the first time, an Entertainment consisting of Recitation and Singing, called

THE ODDITIES

Or, Dame Nature in a frolic.

In this Entertainment will be portrayed, a Hospitable Baronet, a Modern Patron, a Satyrist, a Flatterer, an Egotist, a Commodore, a Foremast-Man, an Irish Recruiting Officer, an Indian, a Mulatto, a Negro, a Puppet-shewman, and many other characters—all Oddities.

The vehicle through which the peculiarities of these personages will be conveyed, is perfectly new and original; calculated singularly to assist the effect of every variety



CHARLES DIBDIN.

in the power of Vocal Music, which agreeable medium will be thrown into every possible contrast. Four or five and twenty Songs, under the titles of The Greenwich Pensioner, the Flowing Can, Little Ben, and Saturday Night at Sea; a Hunting Song, called Batchelor's Hall; two Comic Songs, under the titles of Taffy and Griddy, and Peggy Perkins; and an Irish Drinking Song, make a part of this extensive Collection, which will be continually varied and augmented.

The whole of this Amusement is written and composed, and will be spoken, and accompanied by

MR. DIBDIN.

Admittance in the Saloon, 3s.; in the Gallery, 2s. Doors to open at Seven o'Clock, and the performance to begin exactly at Eight.

To be continued every Monday, Tuesday, Thursday, and Saturday.

Some of the New Songs are, and the remainder will be, published in that popular Periodical Work The By-Stander, published under Covent Garden Piazza.

†† Ladies and Gentlemen who wish to ensure advantageous Seats, are respectfully requested to notice, that places may be taken of Mr. Tilleard, at the Lyceum.

* 'The Death of Nelson,' July, 1905; 'The Bay of Biscay,' September, 1905.

No mention is made of the 'Poor Tom' song, which may have been added to the piece at a later date.

The title of the first publication of the song is as follows:

POOR TOM, OR THE SAILOR'S EPITAPH: written and composed by Mr. Dibdin for his entertainment called 'The Oddities.'

London: printed and sold by the Author at his Music warehouse, No. 411, Strand, opposite the Adelphi. Pr. 1s.

As showing the changes to which old songs are subjected at the hands of successive editors, it may not be without interest if we give the original form of Dibdin's beautiful lyric, of which he wrote both the words and music (one or two obvious misprints have been corrected):

Andante.

Here a sheer hulk, lies poor Tom Bowling, the dar-ling of our . . crew, . . No more he'll hear the

tem-pest howl-ing, For death hath brought him to. His form was of the man-liest beau-ty, his

heart was kind and . . soft; . . Faith-ful be-low, Tom did . . his du-ty, And now he's gone a-

-loft, . . And now he's gone a-loft.

Tom never from his word departed,
His virtues were so rare;
His friends were many and true hearted,
His Poll was kind and fair:
And then he'd sing so blithe and jolly,
Ah! many's the time and oft;
But mirth is turned to melancholy,
For Tom has gone aloft.

The origin of the song is thus stated. Dibdin had an elder brother, Thomas by name, captain of an East Indiaman. He was struck by lightning and became partially paralysed; and voyaging homewards, died at the Cape of Good Hope. It was to commemorate the death of his brother Tom that Dibdin wrote the pathetic strain that has immortalised his name. It may be that, in these days of strenuous music, vocalists have lost the art of the perfect rendering of such a gem as this. Who could have heard Sims Reeves sing 'Tom Bowling' without having been moved by his wonderful interpretation of this song? And will it not remain a life-long memory? From his lips perfect vocalization, exquisite pathos, and the art which conceals art came forth in tones which touched chords of deepest emotion.

John O'Keefe has recorded his impressions of Dibdin's entertainments in these words:

Dibdin's manner of coming on the stage was in happy style; he ran on sprightly and with nearly a laughing face, like a friend who enters hastily to impart to you some good news. Nor did he disappoint his audience; he sang and accompanied himself on an instrument,

Yet shall poor Tom find pleasant weather,
When He, who all commands,
Shall give, to call life's crew together,
The word to pipe all hands.
Thus death, who Kings and Tars dispatches,
In vain Tom's life has doffed;
For, though his body's under hatches,
His soul has gone aloft.

which was a concert in itself; he was, in fact, his own band. A few lines of speaking happily introduced his admirable songs, full of wit and character, and his peculiar mode of singing them surpassed all I had ever heard.

Charles Dibdin, who was entirely self-taught, excelled as an actor, as a poet, as a singer and as a melodist. He is said to have written the words and composed the music of over 1,300 songs. Of these only two have survived, 'Poor Jack' and 'Tom Bowling,' both of them nautical ditties. He seems to have been the first pianoforte accompanist in England, judging from an old play-bill in the possession of Messrs. Broadwood which thus records the incident:

By particular desire,
For the benefit of MISS BRICKLER.
Theatre Royal in Covent Garden.
On Saturday next, being the 16th of May, 1767,
THE BEGGAR'S OPERA.

End of Act I, Miss Brickler will sing a favourite song from Judith, accompanied by Mr. Dibdin on a new instrument called Piano-Forte.

Dibdin died at his residence in Arlington Street, London, on July 25, 1814. His remains were interred in the burial ground (belonging to the parish of St. Martin-in-the-Fields) in Pratt Street, Camden Town, where there is a monument to his memory. An interesting lecture on the famous sea-song composer, delivered by the late Mr. W. A. Barrett, is reported in THE MUSICAL TIMES of February, 1886; and an exhaustive bibliography of 'The works of Charles Dibdin,' by his descendant, Mr. E. Rimbault Dibdin, will be found in various issues of *Notes and Queries* between July 13, 1901, and June 25, 1904.

Church and Organ Music.

THE TUNE 'ST. BRIDE'S.'

Of the many psalm-tunes of former days, in the minor key, few have survived. Among them is one, however, that has found a place, and that right worthily, in nearly all modern hymnals—the short-metre tune St. Bride's, or, as it was originally designated 'St. Bridget's,' composed by Dr. Samuel Howard. 'St. Bride's' made its first appearance in a collection entitled:

PAROCHIAL HARMONY: Consisting of a Collection of PSALM-TUNES In three and four Parts, by some of the most eminent ancient & modern Composers and others.

Particularly adapted to the variety of Metres in the New Version of Psalms, and intended to supply the great Deficiency of Tunes in that Version.

To which are added, Reasons for publishing this Collection and Remarks on other Publications of this Nature.

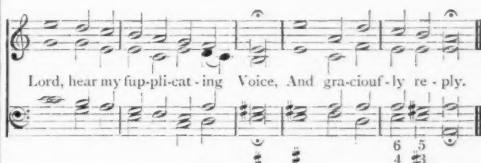
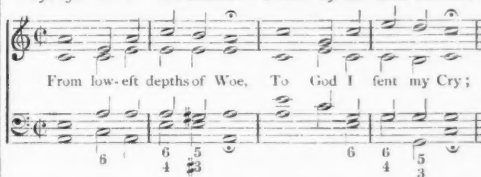
By WILLIAM RILEY, Principal Teacher of Psalmody to the Charity Schools in London, Westminster and Parts adjacent.

O sing unto God with the Voice of Melody.
Ps. XLVII. 1.

London, Printed for the Editor, and sold at his House in Great James Street, Bedford Row, Holborn. At Whitaker's Music Shop the North Gate of the Royal Exchange. Lewer's in Moorfields. Johnson's in Cheapside, and Fentum's in Exeter Exchange in the Strand.

In the above psalmody the tune is thus set forth, but in vocal score:

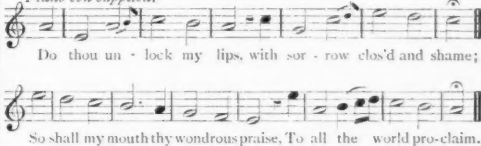
* Pf. 130. N. 1. ST. BRIDGET'S TUNE. By Mr. Saml. Howard.



(The absence of the third in some of the chords will be noticed.)

The name 'St. Bridget's' is after Wren's well-known church (St. Bride's), just off Fleet Street, of which Dr. Howard was formerly organist. It is the only church in London thus dedicated. In the north of England the tune was known as 'All Saints,' a description adopted by Dr. Edward Miller (of Doncaster) in his 'Psalms of David' (1790), where the melody appears in this form:

Piano con supplica.



Another and no less unjustifiable alteration of the melody of the last line is the following:



a 'tinkering' which is still current—e.g., in 'The Bristol Tune Book.'

The construction of this beautiful old tune—so pathetic in its melodic beauty—is of the simplest nature. It opens with the intervals of the key-chord followed by a stepwise progression to the tonic note; line 2 (of the words) is an exact repetition of line 1, but in the relative major key; line 3 is a scale passage from dominant to dominant (one octave); line 4 begins with a key-chord interval, to which succeeds a skip of a fourth, and the tune concludes with another stepwise progression to the tonic. In its naturalness and the ease with which a congregation can immediately 'pick it up,' the tune bears favourable comparison with not a few modern hymn-tunes that lack both beauty and vitality.

Nothing appears to be known about Mr. William Riley who compiled 'Parochial Harmony,' beyond the information conveyed in the above title-page. That he was an enthusiast and keen on obtaining an improvement in psalmody is evident from the preface to his book—forewords so quaint and forcible that no apology is needed for quoting them in full:

To all Lovers of Parochial HARMONY.

I had several Reasons for publishing a Collection of Psalm Tunes, which are as follow, (*viz*) That, in opposition to the opinion of some modern Enthusiasts,

who have adopted certain ludicrous Melodies for Divine Worship; a set of more proper Tunes might appear, to inform the World how far *those People* are mistaken in this particular, and by their being composed by the most eminent antient and modern Masters, they will further shew how exactly *They* agree in the Composition of this kind of Music.

Secondly, That though there are some who object to so great a number of Tunes, and recommend the use of five or six only, yet it is well known that so few are not sufficient, because that number must be repeated almost every Sunday for want of greater variety, and a great number of the Psalms, especially the new Version, being in particular Measures, would therefore never be used; or else, those who use the new Version, must almost constantly sing the old 100th & 113th Psalm Tunes, the greatest part of that Version being in those Measures.

Thirdly. That though the Supplement to the new Version of Psalms has supplied us with several good Tunes, which are now in common use, there were still more wanting, as will plainly appear upon a due examination of it.

This deficiency is here abundantly supplied, & several Tunes in the Supplement, & other Collections that were incorrectly printed, and in improper Keys, as also in but two Parts; are here corrected, and Parts added to them.

The * Melody, or Air of each Tune is put in *ye* Treble Cliff, agreeable to the design of the Composers, which in fact, is agreeable to the Rules of Composition: though most Publishers of Psalm Tunes have put the Air of the Tunes in the Tenor Cliff, and made the Treble a kind of an inner Part to fill up the Harmony, but this is entirely wrong, because the Treble Part being the highest, always claims the Melody as its own Property, and every Scale of Voice has something peculiarly relative to its kind: for as *Mr. Galiard* observes,† 'The Soprano has generally most Volubility, and becomes it best, and also equally the Pathetick. The Contr'Alto more of the Pathetick than the Volubility; the Tenor less of the Pathetick, but more of the Volubility than the Contr'Alto, though not so much as the Soprano. The Bass, in general more pompous than any, but should not be so boisterous as now too often practised.'

How ever, it is certain that the Melodies of all the Psalm Tunes were originally set in the Treble Cliff, with the other Parts under them, as appears by the first Publication of them by their several Composers, and the alteration before mentioned, has been made by some of the greatest Novices in the Science, who have published them so, in opposition to the opinion of the most eminent Masters.

Nothing is more common than for Practioners in plain Psalmody not to be taught the use of the Appoggiatura, which was invented to adorn the Art of Singing, and is a little Note placed immediately before a great one, for the arriving more gracefully to it; it is therefore hoped that those who think proper to introduce any of the following Tunes, will make use of the Appoggiaturas where ever they are marked.

There are proper Words put to every Tune, but as it is improper to sing any Tune constantly to one set of Words, except such as are in particular Measures, it is necessary to sing *ye* Tunes to other Psalms as often as occasion shall serve.

Mr. Riley appears to have had quite a modern eye to 'copyright,' if we may judge from the following note of warning which appears under his 'Index':

NB. This Book is entered at Stationers Hall, and whoever reprints any of the following new Tunes, will be prosecuted.

To prevent any one pleading Ignorance, all the new Tunes are marked thus *.

Riley seems to have issued with his Psalmody a dissertation entitled 'Parochial Music Corrected.' On some future occasion we may refer to this trenchantly and amusingly written discourse. In the

meantime we may quote a few words from the section headed 'The Performance of Organists.' Mr. Riley is of opinion that:

Great regard should be had to the loudness of the organ, for the full organ is too loud for congregations in general, which not only overpowers the voices, but is also apt to mislead them; therefore the same number of stops should not always be used, but such a quantity only as are proportionable to the bulk of the congregation and to the size of the fabric; for Art is intended only to assist Nature, and not to overbear it. I mention this because I have known some who, in this particular, have made no distinction between a congregation where not above fourscore people usually sing, and one of five or six hundred, besides an hundred charity-children.

The making of a shake at the end of every line is also very often improper, because the sense is not always complete in single lines; in this case the succeeding line should begin without a shake, rather than disturb the sense. The following verse will shew the impropriety of shaking at the end of every line:

The Lord's commands are righteous, and
Rejoice the heart likewise:
His precepts are most pure, and do
Give light unto the eyes.

Dr. Samuel Howard, the composer of 'St. Bride's,' was born in 1710, the birth-year of Arne, Avison and Boyce. A chorister in the Chapel Royal, under Dr. Croft, he subsequently studied under Dr. Pepusch. Like many 18th century London organists he seems to have been a pluralist, in that he was organist of the churches of St. Clement Danes, Strand, and St. Bride's (or St. Bridget's), Fleet Street. He did not confine his creative gifts to the church, as in 1744 he composed the music for a Drury Lane pantomime entitled 'The Amorous Goddess, or, Harlequin Married.' As a contrast to this pantomimic achievement he assisted Boyce in the compilation of his Cathedral Music, and graduated Doctor of Music at the University of Cambridge. He composed sonatas, cantatas, anthems and many songs.

Burney naively refers to the patriotism of our composer in these words: 'The ballads of Dr. Samuel Howard, which were long the delight of natural and inexperienced lovers of music [!], had the merit of facility: for this honest Englishman, brought up in the Chapel Royal, preferred the style of his own country to that of any other so much, that he never staggered his belief of its being the best in the world, by listening to foreign artists or their productions.' 'The Dictionary of Musicians' (1824) says that Howard 'was not more esteemed for his musical talents than beloved for his private virtues, being ever ready to relieve distress, to anticipate the demand of friendship, and to prevent the necessities of his acquaintance.'

Dr. Howard, who was a contemporary of Handel, died in London, July 13, 1782. Like other old-time composers he is now known by one production—one that he regarded least, perhaps—his simple hymn-tune 'St. Bride's.'

Dr. Brewer, organist of Gloucester Cathedral, has been entrusted by the Dean and Chapter with the selection of six gentlemen who will reinforce the cathedral choir at the Sunday services. Each of these gentlemen will be asked to accept an honorarium of £10 per annum in recognition of his services; but this sum will be contributed by the Dean and Canons in their individual capacity, and will not in any way be a charge upon the funds of the cathedral. The following have been selected: altos, Messrs. W. H. Bubb and C. Rowles; tenors, Messrs. H. W. Young and H. N. Pitt; basses, Messrs. J. E. Mott and S. W. Underwood.

(Continued on page 666.)

* Call'd by some old Authors the Plain Song.

† See Notes on Tosi's Florid Song Chap. I. P. 10.

There sits a bird on yonder tree.

October 1, 1905.

FOUR-PART SONG.

Words by THOMAS INGOLDSBY.

Composed by RICHARD H. WALTHER.

LONDON: NOVELLO AND COMPANY, LIMITED; AND NOVELLO, EWER AND CO., NEW YORK.

Andante semplice.

SOPRANO. *p* There sits a bird on yon-der tree, More fond than Cush - at Dove; There

ALTO. *p* There sits a bird on yon-der tree, More fond than Cush - at Dove; There

TENOR. *p* There sits a bird on yon-der tree, More fond than Cush - at Dove; There

BASS. *p* There sits a bird on yon-der tree, More fond than Cush - at Dove; There

Andante semplice. ♩ = 66.

(For practice only.) *p*

sits a bird on yon-der tree, And sings to me of love. Oh, stoop thee from thine

sits a bird on yon-der tree, And sings to me of love. Oh, stoop thee from thine

sits a bird on yon-der tree, And sings to me of love.

sits a bird on yon-der tree, And sings to me of love.

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ey - rie down And nes - tle thee near my heart, And the
 ey - rie down And nes - tle near my heart, For the moments fly, And the
 And nes - tle near my heart, For the moments fly, And the
 And nes - tle near my heart, And the

hour is nigh, When thou and I must part, . . . My love! When thou and I must
 hour is nigh, When thou and I must part, . . . My love! When thou and I must
 hour is nigh, When thou and I must part, My love! . . . When thou and I must
 hour is nigh, When thou and I must part, My love! When thou and I must

part. . . In yon - der cov - ert lurks a Fawn, The pride of the syl - van
 part. . . In yon - der cov - ert lurks a Fawn, The pride of the syl - van
 part. . . In yon - der cov - ert lurks a Fawn, The pride of the syl - van
 part. . . In yon - der cov - ert lurks a Fawn, The pride of the syl - van

scene ; In yon-der cov - ert lurks a Fawn, And I am his on - ly queen ; Oh,

scene ; In yon-der cov - ert lurks a Fawn, And I am his on - ly queen ; Oh,

scene ; In yon-der cov - ert lurks a Fawn, And I am his on - ly queen ; Oh,

scene ; In yon-der cov - ert lurks a Fawn, And I am his on - ly queen ; Oh,

The first system of the musical score for 'There Sits a Bird on Yonder Tree'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: 'scene ; In yon-der cov - ert lurks a Fawn, And I am his on - ly queen ; Oh,'. The music is in G major and 2/4 time. Dynamics include *f* (forte) and *fz* (forzando).

bound . . from thy se - cret lair, For the sun is be-low the west ; . . No

bound . . from thy se - cret lair, For the sun is be-low the west ; . . No

bound from thy se - cret lair, For the sun is be-low the west ; . . No

bound from thy se - cret lair, For the sun ³ is be-low the west ; . . No

The second system of the musical score. The lyrics continue: 'bound . . from thy se - cret lair, For the sun is be-low the west ; . . No'. The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include *p* (piano).

mor - tal eye May our meet-ing spy, For all are closed in rest, . . My

mor - tal eye May our meet-ing spy, For all are closed in rest, . . My

mor - tal eye May our meet-ing spy, For all are closed in rest, My love ! . .

mor - tal eye May our meet-ing spy, For all are closed in rest, . . My

The third system of the musical score. The lyrics conclude: 'mor - tal eye May our meet-ing spy, For all are closed in rest, . . My'. The piano accompaniment continues with a steady eighth-note pattern in the right hand.

love! Each eye is closed in rest. . . . Oh, sweet . . is the

love! Each eye is closed in rest. . . . Oh, sweet . . is the

Each eye is closed in rest. . . . Oh, sweet is the

love! Each eye is closed in rest. . . . Oh, sweet . . is the

breath of morn, When the sun's first beams ap - pear, Oh, sweet is the shepherd's strain, . . .

breath of morn. When the sun's first beams ap - pear; Oh, sweet the shepherd's strain, When it

breath of morn, When the sun's first beams ap - pear; Oh, sweet is the shepherd's strain, When it

breath of morn, When the sun's first beams ap - pear; Oh, sweet the shepherd's strain, When it

on the list - ning ear;

dies on the list - ning ear;

dies on the list - ning ear; And sweet the soft - voice which speaks The

dies on the ear; And sweet the soft voice . . which speaks The

p e dolce.

But sweet - er far By yon pale mild star, With our

p e dolce.

But sweet - er far By yon pale mild star, With our

p e dolce.

Wan-der-er's wel - come home ; But sweet - er far By yon pale mild star, With our

p e dolce.

Wan-der-er's wel - come home ; But sweet - er far By yon pale mild star, With our

p

rall. pp

true love thus to roam, . . . My dear ! With our own true love . . . to roam !

rall. pp

true love thus to roam, . . . My dear ! With our own true love . . . to roam !

rall. pp

true love thus to roam, My dear ! . . . With our own true love . . . to roam !

rall. pp

true love thus to roam, My dear ! With our own true love to roam !

rall. pp

CHURCH AND ORGAN MUSIC.—Continued from page 665.

The following advertisement appeared in a London daily newspaper :

Starving Organist.—Will a church offer musical work now to a University Graduate of ability? Willing and anxious.—Address, &c.

ORGAN RECITALS.

Mr. C. E. B. Dolson, Addison Street Congregational Church, Nottingham.—Allegro pomposo, *C. Vincent*.

Mr. Fred Gostelow, St. James's, St. Peter Port, Guernsey.—Intermezzo, *Hollins*.

Mr. Julian H. W. Nesbitt, St. Columba's Parish Church, Oban.—Marche Pontificale, *Lemmens*.

Mr. Roger Ascham, Feather Market Hall, Port Elizabeth.—Festal March, *Smart*.

Mr. W. G. Whittaker, St. Paul's Presbyterian Church, South Shields.—Suite, *Borowski*.

Mr. J. W. Ivimey, Parish Church, Kirkley.—Marche de Fête, *Gigout*.

Mr. Louis H. Torr, Holy Trinity, Swansea.—Fugue in A, *Wesley*.

Mr. Percy Collings, Parish Church, Chagford.—Postlude in B flat, *Wesley*.

Mr. J. Matthews, St. Margaret's, King's Lynn.—Fantasia on a theme by Handel, *Luv*.

Mr. W. A. Montgomery, SS. Philip and James's, Ilfracombe.—Tempo di Minuetto, *Cutler*.

Mr. Henry Newbould, Wesley Church, Pretoria.—Allegretto in B minor, *Guilmant*.

Mr. W. A. Roberts, St. Paul's, Prince's Park, Liverpool.—Passamezzo, *Bernard Johnson*.

Mr. G. Fryatt Mountford, Christ Church, Oswego, New York.—Triumphal March, *Mountford*.

Mr. S. Gatty Sellars, United Methodist Free Church, Kingswood, Bristol (opening of a new organ built by Messrs. Sweetland & Co., Ltd.).—Choral and Fugue from the 5th Sonata, *Guilmant*.

Mr. W. Cecil Williams, Parish Church, Tenby.—Seraph's Strain and Le Carillon, *Wolstenholme*.

Mr. Louis H. Torr, Holy Trinity, Swansea.—Fantasia in F minor, *Mozart*.

Mr. W. Wolstenholme, Lytham Parish Church.—Benediction nuptiale, *Hollins*.

Mr. Montague F. Phillips, St. Michael and All Angels, Little Ilford.—Allegro maestoso from Sonata in G, *Elgar*.

Miss K. Cholditch Smith, Holy Trinity, West Runton.—Offertoire in D minor, *Faulkes*.

Mr. James M. Preston, Wyclif Baptist Church, Newcastle-on-Tyne (inauguration of new organ built by Messrs. Blackett & Howden, of Newcastle).—Allegretto pastorale, *Luigi Bottazzo*.

ORGANIST AND CHOIRMASTER APPOINTMENTS.

Mr. H. E. Brook, Wensley and Leyburn Parish Churches.

Mr. Arthur A. Burrows, Holy Trinity Church, Horsham.

Mr. J. Cornish, Parish Church, Belvedere, Kent.

Mr. W. Lynnwood Farnam, Church of St. James the Apostle, Montreal.

Mr. Howard Gribble, Christ Church, Colchester.

Mrs. Daydon Jackson, organist, and Mr. George Clowser, choirmaster, St. John the Evangelist, Clapham Rise.

Miss Margaret Kennedy, The American College for Girls, Constantinople.

Mr. J. A. Meale, Queen's Hall, Hull.

Mr. G. A. Piercy, St. John's Church, Birkenhead.

Mr. J. Turton Smith, St. Luke's Church, Cork.

Mr. Bruce Steane, St. Bartholomew's Hospital, London.

Mr. Bryan E. Warhurst, St. John's Church, Old Colwyn.

SHEFFIELD FESTIVAL NOVELTIES.

MR. FREDERIC CLIFFE'S
'ODE TO THE NORTH-EAST WIND.'

The genius of Charles Kingsley found its perfect expression in prose and verse in his 'Westward Ho!' and the 'Ode to the North-east wind.' Both these creations, though suggested by opposite points of the compass, were of the year 1854, when their author was in the full flush of his mental powers. One could quite imagine that Kingsley wrote the stirring lines of the Ode purposely to be sung by Sheffield voices. May not Mr. Frederic Cliffe, himself a Yorkshireman, have selected this poem for musical treatment, knowing full well that its vigorous subject-matter and north-easterly breeziness would stir the imagination and rouse the voices of Dr. Coward's choristers? And assuming the music to be 'all right'—and we think it is—what better hall-mark could a work have than that of Sheffield?

Mr. Cliffe's setting of Kingsley's poem is for chorus and orchestra—a non-solo work. That the words furnish the fullest scope for dramatic choral interpretation goes without saying, and choirs who study the music will here find the full gamut of interpretative expression upon which, so to speak, they can vocally play. The composer has laid out his score in five sections, of which one, a *Nocturne*, is purely instrumental. With G minor as the key, and 'nine-eight' as the rhythm, the opening chorus is marked *Con fuoco*, but with a *ma non troppo allegro* as a caution against a scampering utterance. At bar 5 we have a marked characteristic of the work—a scale of whole-tones, suggestive of the ruggedness of Britishers who are not afraid of even a 'black North-easter'! Here is the scale, which appears in various forms in the course of the development :

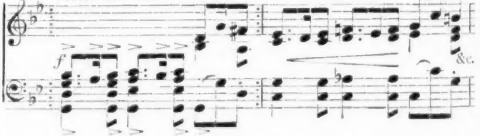


The first four lines of the poem are assigned to the tenors and basses :

Welcome, wild North-easter!
Shame it is to see
Odes to every zephyr:
Ne'er a verse to thee.

To this succeeds an instrumental figure of energetic character :

EX. 2. *Con fuoco, ma non troppo allegro*
Molto marcato.



After sixteen bars of this, and by way of contrast, a fine, broad theme passes over the scene in the following sustained strain—a real tune which is introduced with fine effect in the *Finale* :

EX. 3. *ben cantando*



The full chorus enters, in strenuous and splendidly pitched chords, at the words :

Welcome, black North-easter !
O'er the German foam.

This section is not only well developed, but is replete with contrasts, e.g., the tender-toned passage :

Ex. 4. *Più lento tranquillo.* of list-less, list-less . . .

p Tired of list-less dream-ing, Through the la-zy dream-ing, Through the la-zy day. . . dream . . . ing.

calando.

The 'lazy day' is a very short one, and immediately a more jocund strain is antiphonally tossed to and from the women and men, starting thus :

Ex. 5. *Con fuoco.*
Jo-vial wind of win-ter! Turn us out to

mf Jo-vial wind of win-ter, play! wind of

with some triplet passages, one of which would have rejoiced the piscatorial heart of Kingsley himself and that must be quoted :

Ex. 6. SOPRANOS AND ALTOS.
TENORS *See lower.*

Ev-ry . . . plung-ing . . . pike.

This movement, which embraces more than a third of the poem, proceeds to a strenuous conclusion, a fine point being made of the *forte* outburst, after the whispered words 'Shatt'ring down the snow-flakes,' in the stentorian unison phrase 'Off the curdled sky.'

We have dwelt at some length on the opening section—that being one that well samples the nature of the work—that only brief reference must be made to the succeeding pages. Section II.—in the key of E flat, *con spirito*, and beginning 'Hark! the brave North-easter!' contains a very beautiful concluding phrase, assigned to the altos alone :

Go! and rest to-morrow,
Hunting in your dreams.

To this succeeds a charming *Nocturne*—key E flat, and *into, poco lento*. In this melodious movement the composer recalls strains that have been already heard,

and foreshadows those that are to come in a highly ingenious manner. This orchestral interlude, while furnishing a modern, effective contrast and giving the chorus breathing-space, fills the hiatus caused by the omission of the lines :

While our skates are ringing
O'er the frozen streams

which the composer has not set.

To soprano and contralto voices is assigned the opening of Section IV.—key D, rhythm 6-8, and speed *allegro*. After ten bars of instrumental introduction the fair members of the chorus sing to a semiquaverous accompaniment :

Ex. 7. *Allegretto, molto grazioso.*
SOPRANOS 1 & 2. 1 & 2 Unis.

Let the lus-cious South-wind Breathe in lov-ers' sighs, &c. Breathe in lov-ers' sighs,

CONTRALTOS 1 & 2. Let the lus-cious South-wind

Then the male members of the vocal force ask the question (concerning the South-wind) :

What does he but soften
Heart alike and pen ?

In no part of this movement are the male and female voices combined—they both have their say, and, as may be expected, the ladies have the last word when, in dulcet tones, they sing :

Bringing home their true-loves
Out of all the seas.

The final section (V.) furnishes an adequate and convincing peroration of all that has gone before. It begins in the minor key (G) with a fiery 6-8 swing and in true snowstorm style. The music here is thoroughly Kingsleyan in its keen out-door character. After the storm the key and rhythm are changed and the music thus proclaims a conquering note of no uncertain sound :

Ex. 8. *Moderato maestoso.*

Come, as came our fa-thers, Her-ald-ed by thee, Con-quer-ing, con-quer-ing, &c. Come, as came our fa-thers,

(*senza orch.*)

(*Orch.*)

(*senza orch.*)

trem. came our fa-thers,

From strength to strength the strains come and go and are combined in a *Coda* of rare power and effectiveness. It is not surprising to learn that the Sheffield chorus-singers are keen—may we say North-easterly keen?—on the work. Mr. Cliffe is to be congratulated upon having chosen so invigorating a subject, and in having so successfully risen to the occasion by furnishing Sheffield and other chorallists up and down the country with music that is thoroughly English in spirit and masterly in its achievement.

MR. NICHOLAS GATTY'S, 'FLY, ENVOIOUS TIME.'

Milton's 'Ode on Time' has been set to music by Mr. Nicholas Gatty for production at the Sheffield Festival. The work is laid out for chorus and orchestra (with organ). As the score includes three flutes, English horn, bass clarinet, double bassoon, three trumpets, bass tuba, three kettle-drums, bass drum, and two harps, the orchestration doubtless plays an important part in the composition. For this reason it is difficult to judge the work from a vocal score. This much, however, may be said, that the composer has adopted no half-measures in the strains he has allied to Milton's lines. Rhythmic resource and bold harmonies go hand in hand towards the attainment of Mr. Gatty's artistic goal in a strenuous and modern setting of the old poet's Ode. The music is by no means easy, but that may be in its favour; at all events the composer may be quite sure that everything will be done for his Opus 13 at Sheffield, and that it will be performed, as he wishes it to be, 'in a very broad and sustained style, which should be maintained throughout.' May the 'send-off' be in every way propitious to 'Fly, envious Time.'

Obituary.

The death of Mr. WALTER CECIL MACFARREN took place, we regret to record, at his residence, 3, Osnaburgh Terrace, Regents Park, on September 2, at the age of seventy-nine, he having been born on August 28, 1826. As a biographical sketch, with special portrait, of this much-esteemed musician appeared in THE MUSICAL TIMES of January, 1898, there is no need to repeat the details of his long and useful career. Mr. Macfarren retired from his professorship at the Royal Academy of Music in July, 1903, and this year he published a book of pleasant reminiscences entitled 'Musical Memories.' His remains were laid to rest, amid many manifestations of respect, in East Finchley Cemetery.

With regret at the loss of an earnest worker for and true lover of music, the death is recorded of Mr. JAMES GARNER, conductor of the Hanley Glee and Madrigal Society, who died at Hanley on August 27, at the age of fifty-four. He began his active life in a pottery manufactory, but his strong inclinations to music eventually led him to enter the profession as a conductor and teacher of singing. He brought the above Society into wide fame by the victory to which he led it in the chief choral class of the Royal National Eisteddfod at Liverpool, in September, 1900. This was the first time an English choir had succeeded in the principal section of this Eisteddfod. Mr. Garner was a singularly quiet and unobtrusive man, but nevertheless he was a man of force. His funeral was the occasion of a remarkable demonstration of affection and sympathy on the part of the townsfolk of Hanley.

The death, at Varese, from heart failure is announced of Signor TAMAGNO, the celebrated Italian opera tenor. Born at Turin in 1851, he made his first appearance in England on July 5, 1889, at the Lyceum Theatre, in a representation of 'Otello.' The possessor of a remarkably powerful voice, Tamagno had a most successful career; he soon made a great fortune, and, unlike some singers, he had the good sense not to squander it.

The following deaths are also recorded with regret:

On August 20, at Burslem, Mr. THOMAS HULME, Mayor of Burslem. The deceased was well known as a successful conductor of choirs before he achieved the high position he held at the time of his death.

On August 30, at the West Cliff Saloon, Whitby, during the progress of a bazaar, Mr. HENRY HALLGATE, aged sixty-five. He was a schoolmaster by profession, but he spent much of his life in promoting musical study. He was conductor to the Whitby Choral and Orchestral Union.

On September 10, at Bury St. Edmunds, Mr. THOMAS SMITH, aged seventy-three, a musician much respected in the town and district. He composed some popular anthems, and was the author of 'A concise and practical explanation of the rules of simple harmony and thorough bass.'

On September 12, at 9, Manor Road, Brockley, Mr. WILLIAM SEYMOUR SMITH, aged sixty-nine, composer of some successful pianoforte pieces (e.g., 'Dorothy'), a cantata entitled 'Joshua' (1887), part-songs, songs, &c. Mr. Seymour Smith, who was professor of singing at the Goldsmiths' Institute, had formerly held the organistships of Hampstead Parish Church and St. John's Church, Wimbledon. He gave a 'Musical Sketches' entertainment in London and the provinces with much success.

The following information has been received concerning the promised choral activities in London and suburbs during the coming season:

Royal Choral Society (conductor, Sir Frederick Bridge).—'Messiah,' 'Elijah,' 'Hymn of Praise,' 'Redemption,' 'Golden Legend,' 'The Revenge,' and 'Creation' (Parts 1 and 2); and for the first time by this Society, 'Requiem' (Brahms), 'Blest pair of Sirens,' and 'Dream of Gerontius.'

London Choral Society (conductor, Mr. Arthur Fagge).—'Requiem' (Brahms), 'Samson and Delilah,' and 'The Apostles.'

The South London Institute of Music (conductor, Mr. Leonard C. Venables).—'St. Paul' (Part 1), 'Acis and Galatea,' 'The Rose of Sharon,' and the comic operas 'Paul Jones' and 'The Pirates of Penzance.'

Highbury Philharmonic Society (conductor, Mr. G. H. Betjemann).—'Golden Legend,' 'Carmen,' and 'Messiah.'

Bermondsey Settlement Choral and Orchestral Union (conductor, Mr. John E. Borland).—'Samson,' 'Cradle of Christ,' 'King Arthur,' 'Banner of St. George,' and 'Golden Legend.' The concerts of the Chamber Music Society in connection with this music-centre are referred to in the 'Occasional Notes,' p. 654.

The Central London Choral Society (conductor, Mr. David J. Thomas).—'Lauda Sion,' 'Cavalier Songs' (Stanford), 'Rose Maiden' (Cowen) and 'From the Bavarian Highlands.' This Society meets at St. Anselm's Schoolroom, Gilbert Street, Oxford Street.

Dulwich Philharmonic Society (conductor, Mr. Arthur Fagge).—'Golden Legend,' 'Faust' (Gounod), 'Hiawatha,' 'Acis and Galatea,' and 'Elijah.'

Catford Philharmonic Society (conductor, Mr. Charles W. Wilkes).—'Messiah,' 'Acis and Galatea,' 'Phaëdrig Crohoore,' 'Last Post,' and 'The Charge of the Light Brigade' (Hecht).

BOOKS RECEIVED.

The Singing of the future. By David Ffrangcon-Davies. With a preface by Sir Edward Elgar, and portrait of the author. Pp. xxiii. and 276. Price 7s. 6d. net. (John Lane).—*The Sunday School Hymnary.* Words and music edited by Carey Bonner. Pp. lvi. and 610, with portraits and facsimile. Price 4s. (The Sunday School Union).—*Psychology for Music Teachers.* By Henry Fisher. Pp. vi. and 181. Price 3s. (J. Curwen & Sons, Limited).—*Brahms.* By J. Lawrence Erb. Pp. xiii. and 179. Price 3s. 6d. net. (J. M. Dent & Co.).

THE WORCESTER MUSICAL FESTIVAL.

(BY OUR SPECIAL CORRESPONDENT.)

The Worcester Festival, being 'the one-hundred and eighty-second meeting of the three choirs of Worcester, Hereford, and Gloucester,' took place last month, the opening service being on Sunday, September 10, followed by the Festival proper on September 12-15. It will go down to history as the 'Elgar Festival,' since the music of that composer occupied fully a quarter of the entire programme. I can remember a Leeds Festival (in 1886) at which just about the same proportion was allowed to Mendelssohn, but in the case of a native composer the honour is surely unique. Elsewhere it might have been considered almost disproportionate, but Worcester delights to honour its most distinguished citizen, and it is very right that a prophet should be had in honour among his own people, who not only crowded the Cathedral to hear his music, but conferred upon him the freedom of the city. The three Elgar works which were given were 'The Dream of Gerontius,' 'The Apostles,' and the recent Introduction and Allegro for strings (Op. 47). The first of these served to open the Festival on Tuesday, occupying the position customarily taken by 'Elijah,'—which was relegated to the Thursday evening—and attracting an audience of 3,053 persons, the largest attendance recorded at any of the last three Festivals. The performance was an excellent one, having the right emotional and dramatic feeling, yet with a finish and smoothness that are easily lost when subtleties of expression are attempted. It served at once to inspire confidence in the conductor, Mr. Ivor Atkins, who has advanced far since he first undertook the Worcester Cathedral organistship, and has added to his undoubted musicianship a command over his resources which only the confidence begotten by experience can give. Sir Edward Elgar conducted his two other works, and the solemnity of the one and the brilliance of the other were amply realized.

Actual novelties were not much in evidence. The most important was a short church cantata by Mr. Ivor Atkins, entitled 'Hymn of Faith.' It has already been described in THE MUSICAL TIMES, so all that is necessary is to attempt some critical estimate of the composition. Its characteristics are sincerity and dignity, achieved without bombast on the one hand, or dryness on the other. It gives plenty of evidence of sound musicianship, but is melodious and rich in colouring. It has the dignity of our older church music, coupled with the warmth and freedom of the modern school, and without a trace of the sweetness which is so insidious an element in much contemporary ecclesiastical art. The libretto, compiled from Scripture by Sir Edward Elgar, is well arranged, and the mezzo-soprano solo—sung with ardour of expression and beauty of tone by Miss Muriel Foster—introduces just sufficient of the personal element, representing, as it does, the experience of the individual soul, disturbed by doubts, and finding a refuge in Faith. Altogether the work is such as to justify congratulations to Mr. Atkins on having made a material advance as a creative musician as well as in the executive capacity already referred to.

Another interesting novelty was a short choral work by Dr. Herbert Brewer, the Gloucester organist, based on words from Books V. and VII. of Milton's 'Paradise Lost,' of which also there has appeared in THE MUSICAL TIMES a preliminary appreciation which has been justified by the effect of its performance at the opening service under the composer's direction. It is artistic music, well written for the voices, and shows greater breadth and virility than any of Dr. Brewer's previous compositions. At the same service Mr. Hugh Blair, the predecessor of Mr. Atkins in Worcester Cathedral, supplied a prelude in the shape of an orchestral piece, 'Adoramus te,' which is rich in colouring and devotional in mood. The only other novelties were songs by Mr. Alban Cloughton and Mr. T. F. Dunhill, sung by Mr. Frederic Austin at the concert on Wednesday evening. Both are orchestrated, and proved worthy of their surroundings.

The most important revival was a Bach cantata, 'Come, Redeemer of our race,' for which an English version had been provided for the occasion, which was announced as its 'first performance in English'—if not its first in England. 'Nun Komm der Heiden Heiland,' to give the original title,

is an early cantata dating from the Weimar period, and has several distinguishing features, a choral overture (following the so-called 'French' form), a tenor aria containing some interludes in which the violins and violas play in unison passages in Bach's most tuneful vein, an intensely impressive recitative for the bass, curiously modern in feeling, and a tantalizingly short, but most brilliant and beautiful choral ending. It is a short work—occupying twenty-five minutes in performance—but is a highly interesting example, and Mr. Atkins, who edited it for the occasion, may be congratulated on his 'find.' A selection from 'The Beatitudes' of César Franck was an unfamiliar feature, and though the form of the work makes some monotony inevitable, the beauty and individuality of much of the music were recognized, and in a cathedral one realized better the simple sincerity underlying the angelic choruses, in which Franck's naive, mystic nature is evidenced. Another work which one rejoiced to hear again was Sir Hubert Parry's 'De Profundis,' a noble monument of sacred music, not only remarkable as an essay in twelve-part choral writing, but as sincere and dignified in expression as music can be. A fine eight-part motet, 'The surrender of the soul to the Everlasting Love,' represented what is, I imagine, the first appearance of Cornelius in an English cathedral, and furnished one of the most beautiful pieces of choral singing during the week. To complete the record, the other choral works were Mozart's 'Requiem,' of which a particularly fine interpretation, musical and impressive, was given; Handel's 'Messiah,' and Mendelssohn's 'Elijah' and 'Hymn of Praise.'

The orchestral pieces heard in the cathedral were all unhackneyed. Beethoven's Fourth Symphony and Brahms's Fourth Symphony both gained immensely by being given under conditions which precluded the usual separation of the movements by applause, so that one realized, as perhaps never before, the continuity and essential unity of the works. The other orchestral piece was the 'Tod und Verklärung' of Richard Strauss, of which it may at least be said that no sense of incongruity was felt in hearing the work in a cathedral, which added, if anything, to the majestic grandeur of the solemn close. It was one of the finest performances of the Festival, and indeed it may be asserted that the orchestral playing reached a level distinctly above the average at these music-makings.

The programme of the one concert may be recorded in extenso:

Overture	..	..	'Rosamunde'	..	..	Schubert.
Song	..	..	'The Soldier's Tent'	..	..	Hubert Parry.
Symphonic Poem	..	..	'Don Juan'	..	..	Strauss.
Song	..	..	'Dove Sono'	..	..	Mozart.
Introduction and Allegro for Strings (Op. 47)	..	..		..	..	Elgar.
Songs	..	..	(a) 'In the Wood'	..	..	Alban Cloughton.
	..	..	(b) 'Comrades'	..	..	T. F. Dunhill.
Overture	..	..	'Die Meistersinger'	..	..	Wagner.
Songs	..	..		..	..	Arranged by Somervell.
Capriccio Italian	..	..		..	..	Tschaikowsky.

The principal vocalists who sang during the Festival were: (Sopranos) Madame Albani, Madame Sobrino, and Miss Agnes Nicholls. (Contraltos) Miss Muriel Foster, Miss Mildred Jones, and Miss Edna Thornton. (Tenors) Mr. John Coates, Mr. James Horncastle, and Mr. Wm. Green. (Basses) Mr. Andrew Black, Mr. Frederic Austin, Mr. Dalton Baker, Mr. Wm. Higley, and Mr. Plunkett Greene. Dr. Brewer (Gloucester) and Dr. Sinclair (Hereford) efficiently discharged the duties of organist. The weather, on which so much depends on these occasions, was most propitious, and the attendances were fully up to the average, the two Elgar oratorios easily heading the list.

The following is a list of the attendances at the cathedral performances: Tuesday morning ('Dream of Gerontius'), 3,053; Tuesday evening (Mozart's 'Requiem,' &c.), 1,159; Wednesday morning (Miscellaneous), 1,619; Thursday morning ('Apostles'), 2,933; Thursday evening ('Elijah'), 1,918; Friday morning ('Messiah'), 2,350.

The Hampstead Conservatoire of Music is now amalgamated with the London Academy of Music. A special feature is being made of the orchestra, which will be conducted by Mr. Henry J. Wood, with the co-operation of Mr. René Ortmans for such rehearsals as Mr. Wood cannot attend.

NATIONAL CO-OPERATIVE FESTIVAL, CRYSTAL PALACE.

The annual Festival of this enterprising and useful body was successfully held at the Crystal Palace during the week ending August 26. On the last day the features were the concerts given by two large choirs, and choral competitions of junior and senior choirs. A junior concert was held in the early afternoon under the direction of Mr. Charles J. Jeapes. The programme proved to be attractive. One of the most effective items was a long action piece 'Patriotic Poesies' (Kate Boundy), which introduces a number of national songs, and affords scope for spectacular display. The voices were sweet and tuneful, but the alto parts were not sufficiently in force. The organ dominated sometimes to the detriment of the effect. At the adult concert there were about 2,000 singers and a large orchestral band. The programme included Oliver King's masterly setting, for choir and orchestra, of 'The sands of Dee.' This beautiful ballad was admirably performed. A choral fantasia of national airs, arranged by Mr. George F. Vincent, was much appreciated. Highly creditable performances of the mixed-voice arrangement of 'The long day closes' (Sullivan), and 'O peaceful evening' (German), were also secured under the spirited and insistent beat of Mr. Allen Gill, who once again demonstrated his power to control large numbers of executants. Mr. Frank Idle was an efficient organist at the adult concert. At the competition, five adult choirs entered, and the Novello Challenge Trophy was won by the Gloucester Choir (Mr. W. H. Morgan) for the third time. According to the rules the Trophy now becomes the permanent property of the Gloucester Choir. Peterborough (Mr. W. J. Roberts) came very close behind, and gained the second prize. The named test-piece was Sullivan's 'Cradle Song.' Nine junior choirs entered for the Plunkett Shield. Stratford (Mr. Sears) won the first place, and Gravesend (Mr. F. Gosling) the second place. Dr. Turpin, who adjudicated, stated that the juvenile singing was the best he had ever listened to. The test-piece was a three-part arrangement of 'Blow, blow, ye winter winds' (Stevens.)

CONVENTION OF MUSIC TEACHERS AT HULL.

A gathering of choirmasters, musical workers in Day and Sunday schools, and amateurs and professionals generally concerned in popular musical education, organised by Mr. J. S. Curwen, took place at the Royal Institution, Hull, on September 14, 15 and 16. Admission was free, but a collection was made each day towards the expenses. The meetings were not always very well attended, but those who came were much interested in the proceedings. We cannot do more here than enumerate the names of the speakers and the topics they introduced for discussion: Mr. W. H. Griffiths, 'How to train a choir of boys'; Mr. H. Ernest Nichol, 'Hymns and Tunes for Children'; Mr. Frank Kidson, 'Sailor Songs and Chanties'; Mrs. Russell Starr, 'Pianoforte Playing and Teaching'; Dr. H. Fisher, 'Psychology in relation to Music Teaching'; Miss Eleanor Coward, 'The Common Faults of Solo Singing'; Dr. T. G. Buflay, 'First Steps in the Playing of Orchestral and Chamber Music'; Mr. H. Chisholm Jackson, 'Recent Developments in Mission Music'; Mr. W. Smith Woods, 'The King's Scholarship Examination'; Mr. W. K. Flint, 'Musical Education and the Elementary Schools,' with references to the new 'Suggestions' of the Board of Education; Mr. R. McLeod, Mr. Newton Laycock, and Mr. Edward Mason gave specimen lessons in singing to school classes. The Mayor of Hull presided at the opening meeting, and Mr. A. Bosville, of Thorpe Hall, Bridlington, was another of the chairmen. The secretaries were Mr. J. Graham, of London, and Mr. C. E. Howell, of Hull.

Mr. Collingwood Banks writes to say that he held the post of organist of Christ's Hospital from 1879 (on the death of the late Joseph Thomas Cooper) until 1902, when the School was removed to West Hoorsham.

PROMENADE CONCERTS.

The artistic interest and importance of the Queen's Hall Promenade Concerts have steadily increased for some years past, and the season commenced on August 19 shows a lively desire on the part of Mr. Henry J. Wood to raise the standard of these performances still higher. As an instance of this may be quoted the programme of September 13, which included Elgar's 'Enigma' Variations, Tchaikovsky's pianoforte concerto in B flat minor (with Mr. York Bowen as soloist), Strauss's 'Sinfonia Domestica' (its third performance in England), and Rimsky-Korsakoff's 'Capriccio Espagnol.' Another satisfactory feature of this year's scheme is the greater recognition of British composers and the number of novelties introduced and promised. Taking these in the order of performance, notice is first demanded by Max Bruch's Suite on Russian Folk-Tunes (Op. 79), produced at Barmen last Autumn and heard for the first time in England on August 22. This suite is in five movements, of which the most distinctive is the fourth, a funeral march, dignified in character and richly scored.

On August 29 a symphonic poem entitled 'Nella Foresta Nera' (In the Black Forest), by Signor Alberto Franchetti, was presented. A well-scored and scholarly work, its sentiment is somewhat shallow in comparison with its subject-matter. At this concert was also played Sir Charles Stanford's variations for pianoforte and orchestra on 'Down among the dead men,' the soloist being Miss Elsie Horne.

'The Swan of Tuonela,' styled a legend for orchestra, by the Finnish composer Herr Jean Sibelius, was played for the first time in London on August 31. The legend which the music illustrates is taken from the Kalevala, and relates how a swan swims singing his song of life and death on the black stream which surrounds the kingdom of Tuonela, the land of death of Finnish mythology. The song of the swan is given to the cor anglais, and appropriate sombreness of tone-colour is sought by omitting from the score flutes, clarinets (except the bass clarinet), and trumpets, and by subdivision of the strings. The result is impressive but somewhat depressing.

Three pieces, severally named 'Méditation,' 'Mélodie,' and 'Scherzo,' by Tchaikovsky, for violin and orchestra, scored by M. Glazounoff, were played by Madame Beatrice Langley on September 5, but scarcely call for comment except that the first was originally intended for the slow movement of the violin concerto, but discarded, and wisely, for the canzona. It may be added that the pieces were written in 1878 and published under the title of 'Souvenir d'un Lieu Cher.'

On September 7 was played, for the first time in England, Herr Draeseke's 'Jubilee' overture, written in 1898 at the request of the authorities of Dresden to commemorate the seventieth birthday and the twenty-fifth anniversary of the accession of the late King Albert of Saxony. The work is laid out for a large orchestra which includes four trumpets and two tubas, and the composer writes in a generous frame of mind for the brass generally. The two principal themes, the one pompous and grandiose, and the other thankful in character, are well contrasted, but the working-out is not satisfactory, and the composer seems to have been unable to overcome the apparently inevitable influence exercised by the knowledge of writing to order.

A suite for small orchestra, entitled 'Miniatures,' by Mr. J. D. Davis, was played for the first time on September 9 and proved an imaginative and cleverly-scored work, but unbalanced with regard to the length of the respective numbers. This in particular applies to the second and concluding movements, the former being a *Scherzando* of extreme brevity while the latter consists of a theme and seven variations of some length. Notable contrapuntal skill and resource is shown in the variations, and they manifestly made a favourable impression.

Liszt's Hungarian 'Storm' march was announced as first performance in London on September 12. The work dates from 1843, and is dedicated to Count Alexander Teleki. It may be described as brave music, but it is scarcely of great artistic value. At this concert Mr. Robert Burnett sang Sir Charles Stanford's 'Five songs of the sea,' which were enthusiastically received.

Considerable interest attached to the production on September 19 of a symphonic poem, No. 5, entitled 'Sir William Wallace (A.D. 1305),' by Mr. William Wallace.

The work has for its basis the patriotism of the Scottish hero, and in a note contributed to the programme the composer says: 'The themes are not based on any traditional Scottish tunes, with the exception of "Scots wha hae wi' Wallace bled" and its mournful version "The land o' the leal." These, however, are used only in a fragmentary and rhythmical form, suggesting rather than reproducing the actual notes.' The work, in four sections, is scored for full orchestra, including English horn and two harps. The third section forms the slow movement, and is the most expressive and satisfactory portion of the composition. If the other parts are energetic and robust, the style generally seems too complex for the subject, although the music attests to Mr. Wallace's musicianship and command of his art.

At the concert on September 20 Mr. Howard-Jones played Brahms's pianoforte concerto in D minor with remarkable success. He not only interpreted the music in the true Brahms spirit and with technical skill that was above reproach, but he added thereto all needful intelligence and emotion. He also played some pieces in the second part of the programme with refinement and artistic insight.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

Our season began with a week's visit of the Moody-Manners Opera Company to the Prince of Wales's Theatre, commencing on September 11. The operas given were 'Lohengrin,' 'Carmen,' 'Maritana,' 'Faust,' 'Tannhäuser,' and 'The Bohemian Girl.' The principal artists included Madame Fanny Moody, Madame de Vere, and Miss Zélie de Lussan; Messrs. Joseph O'Mara, Wilson Pembroke, and John Child. Good houses were the rule during the week.

The various choral societies have now issued their schemes. The Festival Choral Society (conductor Dr. Sinclair) propose to give Mendelssohn's 'Elijah,' Walford Davies's 'Everyman,' with the third act of 'Tannhäuser,' a Handel concert, comprising 'Acis and Galatea,' and selections from other works, the last concert being devoted to Elgar's 'The Apostles.'

The City Choral Society (conductor Mr. Fred Beard) will give three concerts. At the first there will be a recital of Saint-Saëns's 'Samson and Delilah'; at the next Elgar's 'King Olaf' will be revived, Stanford's 'Songs of the Sea' completing the programme; and Gounod's 'Redemption' will be performed at the last concert.

The Midland Musical Society (conductor, Mr. A. J. Cotton) will give four concerts in the Town Hall on Saturday evenings at popular prices, bringing forward Smart's 'The Bride of Dunkerron,' Mendelssohn's 'Elijah,' Sullivan's 'Golden Legend' and 'Prodigal Son,' and Rossini's 'Stabat Mater.' Similar work will be done by the Choral and Orchestral Association and the Choral Union. The former, conducted by Mr. Joseph H. Adams, will give that composer's 'King Conor,' Handel's 'Samson,' and a concert recital of Gounod's 'Faust.' The Choral Union (conductor, Mr. Thomas Facer) promise Gounod's 'Messe Solennelle,' 'The Lamentation of David over Absalom,' by Heinrich Schütz, a concert recital of Wallace's 'Maritana,' the 'Messiah,' and Costa's 'Eli.'

Messrs. Harrison will introduce the London Symphony Orchestra, with Sir Edward Elgar as conductor. The Queen's Hall Orchestra will play at their fourth concert.

Mr. Max Mossel's drawing-room concerts enter upon their tenth season on October 26. At the second, Signor Busoni will make his only appearance in Birmingham this season. I hope to refer to other announcements next month.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

Mr. Herbert Walton's eighth autumn series of organ recitals at the cathedral has again heralded the approach of the regular concert season. At three of the six recitals the cathedral organist maintained his high reputation, and at the remaining three performances Dr. Peace, Mr. E. H. Lemare, and Sir Walter Parratt respectively performed to crowded congregations.

The approaching concert season of the Glasgow Choral and Orchestral Union will embrace a period of fifteen weeks, during which sixteen classical concerts—four choral and twelve orchestral—will be given, and, in addition, the usual popular orchestral concerts on Saturday evenings. The choral works selected for performance are Bach's 'Passion' (St. Matthew), Elgar's 'The Apostles,' Handel's 'The Messiah,' Wagner's 'Flying Dutchman,' and Cowen's 'John Gilpin.' The three first named will be much enhanced by the addition of the organ part played on the newly reconstructed instrument in St. Andrew's Hall. The Scottish Orchestra will, as formerly, number eighty performers, with Mr. Henry Verbruggen as leader and Dr. Cowen as conductor-in-chief, the other conductors being Messrs. Colonne, Siegmund von Hausegger, and Dr. Richter. As usual the choral concerts will be under the direction of Mr. Joseph Bradley, with Mr. Thomas Berry at the organ.

The Pollokshields Philharmonic Society, ably conducted by Mr. John Cullen, have in hand parts 1 and 2 of Berlioz's 'Childhood of Christ,' Massenet's 'Narcissus,' and Coleridge-Taylor's 'Hiawatha's Wedding Feast.' This enterprising Society will make a new departure this year by including in their scheme three chamber concerts by the Verbruggen Quartet, and prior to these Mr. Cullen will give short analytical lectures (illustrated on the pianoforte) on the principal works to be performed.

The choir of the Young Men's Christian Association, under Mr. R. L. Reid, will take up the 'Messiah' and Haydn's 'Spring,' while the Sunday School Union Choir, conducted by Mr. Alec Steven, will essay Mendelssohn's 'St. Paul.' The third season of the Govan Choral Union (Mr. Alec Steven, conductor) will be devoted to Handel's 'Judas Maccabæus.' Amateur opera will be represented by no fewer than four societies, viz., the Orpheus Club (Mr. James Barr, conductor), the Athenæum School of Music (Gounod's 'Faust' and Donizetti's 'Daughter of the Regiment'), the Glasgow College of Music (Lecocq's 'Pépita'), and the Glasgow Amateur Operatic Society (Sullivan's 'The Emerald Isle').

Of choral societies in the neighbourhood the following arrangements are announced: Hamilton (Mr. T. S. Drummond, conductor), Handel's 'Messiah' and 'Alexander's Feast,' and Coleridge-Taylor's 'Hiawatha's Wedding Feast'; Dumbarton (Mr. E. Ouston, conductor), Handel's 'Acis and Galatea' and Mendelssohn's 'Hymn of Praise'; Clydebank (Mr. W. J. Clapperton, conductor), a first performance of Learmont Drysdale's 'Tamlaine' and Haydn's 'Creation'; Coatbridge and Vale of Leven (both societies conducted by Mr. W. J. Clapperton), the 'Messiah' and 'Elijah.'

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

Now is the winter, not of our discontent, but of our monotonously drab and smoky outlook, to be made gloriously summerlike by the most beautiful and most enlivening of all the arts. Our music's Spring, like that of latitudes still more northern, bursts upon us with delightful suddenness. Already our recently bare and silent fields of music are colouring for the harvest; and presently the air all about them will be filled with varied song. There is every reason to believe that the season will be welcomed with unabated keenness. Manchester's well-won musical fame undoubtedly prompts local appreciation of the art with a chivalrous and almost jealous zest, a zest which gives a special impulse to professional effort, and prompts both audiences and performers to live up to, and not merely upon, the city's reputation. And this reputation, if persistency in an art is accepted as conclusive of conviction in it, is amply justified.

The Gentlemen's Concerts, our oldest musical Association, presses hard for age the London Catch Club, with its registry of birth in 1741. Our Gentlemen's Glee Club is rejoicing in its seventy-five years of representative as well as genially social life. The Hallé Concerts—technically the Hallé Concerts Society, since Sir Charles Hallé's death in 1895—are nearing their fiftieth milestone. The Manchester Vocal Society is entering upon its thirty-ninth season, and the

Philharmonic Choral Society which, under the conductorship of Mr. G. Brand Lane, rehearses weekly the whole year round—three weeks in August excepted—has twenty-five years of leavening life behind it. Even the most important of our amateur orchestras—the Beethoven Society—is seen to be vigorous and enterprising at the end of eighteen years of private and public practice. The youngest born of Manchester's musical family is, in one sense, the bonniest of them all—it is the Brodsky Quartet. These exclusively instrumental concerts most encouragingly flourish, and the six that constitute the series confessedly add to the musically educating, as well as pleasurable influences, exerted in Manchester.

At the moment of writing the details of the programmes of the Hallé Concerts (to begin on October 19) have not been published. But in a day or two Dr. Richter will be back from his well-earned rest in Germany, and we shall soon learn what golden fleeces the great Argonaut brings with him, or finds the executive committee in possession of. The Gentlemen's Concerts, Dr. Richter conducting, will commence their season of the usual eight concerts on October 23. The syllabus of his seven subscription concerts, which Mr. Brand Lane has issued, is an interesting and very generous one. Dr. F. H. Cowen's 'John Gilpin' (which is also in the Vocal Society's programme), and a concert-room rendering of selections from 'Carmen' figure in the list of choral works.

Dr. Henry Watson will fill his accustomed place as director of the Vocal Society's four subscription concerts. The programmes of Mr. Percy Harrison's visiting concerts grow with the years in interest and importance. The Queen's Hall Orchestra, conducted by Mr. Henry J. Wood, is again engaged,—for the fourth and last concert—and the interest of novelty is concentrated in the appearance at the second concert of the newly-formed London Symphony Orchestra. Sir Edward Elgar is to conduct; and selections, instrumental and vocal, from his works, will mark the programme. The interesting concerts at the Schiller Anstalt, and of Mr. Max Mayer, will be resumed, as will the popular Saturday evening concerts of Mr. Cross.

The one new enterprise so far known to me is that of a series of promenade concerts in the Free Trade Hall, carried out somewhat on the lines of the Queen's Hall Promenade Concerts in London. The band, numbering from fifty to sixty performers, will be selected exclusively from the Hallé Orchestra, and Mr. Simon Speelman, the viola leader, a member of the Brodsky Quartet, will conduct.

MUSIC IN NEWCASTLE AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

Two works entirely new to this district, Dr. Walford Davies's 'Everyman' and Dr. Cowen's 'Ruth,' are to be given by our chief choral organization, the Newcastle and Gateshead Choral Union, in conjunction with the Hallé Orchestra, and under the direction of Mr. J. M. Preston. In connection with this Society the Scottish Orchestra, conducted by Dr. Cowen, will pay us a visit in February. The Amateur Vocal Society promise a welcome revival of Schumann's 'Paradise and the Peri,' and will give Gounod's 'Redemption' after Christmas. The Philharmonic Society will rehearse Mendelssohn's 'Hymn of Praise' and Cowen's 'John Gilpin.' The Postal Telegraph Choral Society are taking 'St. Paul' and 'St. John's Eve,' by the same two composers.

The combined forces of the Darlington Choral and Orchestral Society will probably perform the 'Hymn of Praise' and Brahms's 'Song of Destiny,' and the instrumental section of the Society Dvorák's Suite in D and Wieniawski's violin concerto. The Bishop Auckland Choral Society propose to rehearse Cowen's 'Rose Maiden' and probably Goetz's 'Nenia.' The Choral Society at South Shields is also finding material in Dr. Cowen's 'John Gilpin,' Sir Frederick Bridge's 'Inchcape Rock,' and Beethoven's 'Mount of Olives'—which has not been heard in this district for some years—and a repetition of Coleridge-Taylor's 'Minnehaha.' It is much to be deplored that no room has been found in the various schemes for the choral

works of J. S. Bach, and of our English Bach, Sir Hubert Parry.

The students' Society at the Armstrong College will include Jensen's 'Feast of Adonis' in their programme, and the choir in connection with the Newcastle Co-operatives, Barnby's 'Rebekah.' In the neighbouring town of Gateshead, the Vocal Society will rehearse Handel's 'Samson,' and the Dunston Choral Society the 'Hymn of Praise' and Jensen's 'Feast of Adonis.'

MUSIC IN NOTTINGHAM AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

This is the fiftieth season of the Nottingham Sacred Harmonic Society, and the works announced to be given in this jubilee year are Berlioz's 'Faust,' Elgar's 'Caractacus,' Walford Davies's 'Everyman,' and a work entitled 'The Awakening,' composed by John Cullen, a musician well known and much respected in the city. The orchestral concerts in connection with this Society will be held as usual, and the programme includes Schumann's symphony in B flat, Dvorák's 'New World' symphony, and German's 'Welsh Rhapsody.'

The West Bridgford Choral Society are preparing Stanford's 'Revenge' and Mendelssohn's 'Hymn of Praise.'

The New Musical Society at Leicester propose to undertake Mendelssohn's 'St. Paul,' Bridge's 'Callirhoe,' and Stanford's 'Revenge.' The Leicester Philharmonic Society are preparing Sullivan's 'Golden Legend' and Walford Davies's 'Everyman.' A new feature of the coming season at Leicester will be made by the Leicester Symphony Orchestra under the baton of Mr. J. Addison Adcock; the works for performance are to include Beethoven's first Symphony, the same composer's pianoforte concerto in C minor, in addition to works by Bach, Elgar and Rossini.

At Boston the Choral Class will make a start with Coleridge-Taylor's 'Hiawatha's Wedding Feast,' while the 'Hymn of Praise' is to follow. The 'Song of Miriam' (Schubert) and the 'Banner of St. George' (Elgar) are the prospective works for the Derby Choral Union, whilst 'Elijah' has been fixed upon for performance by the Melbourne Glee and Madrigal Society.

The Loughborough Philharmonic Society have decided to perform the 'Golden Legend' (Sullivan) and 'Faust' (Gounod) for the coming season. At Grantham the Philharmonic Society are studying 'Samson,' 'The Last Judgment,' and Rossini's 'Stabat Mater.' Mr. Arthur Richards's orchestral concerts (Nottingham) are to be continued, and the programme of the first will contain Grieg's 'Sigurd Jorsalfar' suite, Handel's second concerto for organ and orchestra, and Sullivan's 'In Memoriam' overture.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

The Triennial Festival has somewhat interfered with the resumption of rehearsals by the various musical societies in Sheffield, and until that event is over a serious settling down to the winter's work is not expected. Most of the works to be given during the season are now chosen. It is a matter for regret that so few works new to the city figure in the list.

The Amateur Musical Society (conductor, Mr. Henry J. Wood) are rehearsing Verdi's 'Requiem' and the Choral Epilogue from the 'Golden Legend.'

The Musical Union (Dr. Coward) announce 'Elijah,' 'The Messiah,' 'Everyman' (Walford Davies), and 'John Gilpin' (Cowen).

The Choral Union (Mr. J. Duffell) have selected 'Hohenlinden' (Duffell) and 'Blest pair of Sirens,' and promise 'The Messiah,' 'Stabat Mater' (Dvorák), and Schubert's Mass in E flat.

The Heeley Musical Union (Mr. M. Tomlinson) will give the 'Hymn of Praise' and 'The Messiah'; the Burngreave Choral Society (Mr. H. Chisholm Jackson) Costa's 'Eli' and 'The Creation'; and the Walkley Musical Society 'The Messiah.'

The Barnsley St. Cecilia Society (Dr. Coward) have chosen Coleridge-Taylor's 'Hiawatha,' Mackenzie's 'Dream of Jubal,' and Cliffe's 'Ode to the North-East Wind.'

The post of conductor of the Hanley Glee and Madrigal Society, rendered vacant by the death of Mr. James Garner, is to be filled by Mr. John James, who has made himself widely known as the conductor of the Hanley Caudlon Vocal Society. The operations of the Glee and Madrigal Society (not a very good title for a society distinguished for its fine performance of large works) will be carried out as arranged. Bach's Passion Music ('St. Matthew') will be given in March, 1906.

The annual conference of the South Wales Tonic Sol-fa Association, to be held at Mountain Ash on October 27 and 28, is exciting much local interest. Lectures will be given by Mr. J. T. Rees on 'How to write effectively for strings and wood-wind instruments'; Mr. W. T. Samuel on 'Mental Effects'; and by Mr. W. H. Griffiths (London) on 'Top Notes, and how to produce them.' Mr. D. W. Lewis (Brynhamman) will deliver his presidential address, taking as his subject 'Our nation's musical taste.'

The London Bach Society has just been started for giving performances of the great Cantor's works. The conductor is Mr. C. G. Thomas, and the rehearsals will be held at St. Mark's Church, Marylebone Road.

The Finsbury Choral Society has, we regret to state, ceased to exist, but many of its members are sure to find their way to the Alexandra Palace Society in order not to lose the benefit of Mr. Allen Gill's inspiring conductorship.

Mr. Richard A. Northcott has been appointed musical critic of *The Daily Chronicle* in succession to his father, the late and much-respected Mr. John Northcott.

The British Symphony Orchestra (conductor, Mr. W. Sewell) is a new combination of orchestral players which seeks for public favour.

Country and Colonial News.

BRIEFLY SUMMARIZED.

ADELAIDE.—An excellent concert was given by the Bach Society on July 27 in the Town Hall, and was attended by the Governor and Lady Le Hunte. The programme included Mozart's 'Requiem'; Beethoven's C minor Symphony, splendidly played by the orchestra; Bach's Motet 'I wrestle and pray'; and Parry's 'Blest pair of Sirens.' The choir sang throughout with excellent tone and attack, and Dr. Harold Davies conducted with much skill and discretion. The solo parts in the 'Requiem' were sung by Misses Hilda Hales, L. H. Dunstan, and Gwen Chaplin; Mr. A. E. Hawkes and Mr. Stanley Newman. Mr. G. Gardner presided at the organ.

BLOEMFONTEIN.—Under the patronage of His Excellency the Lieutenant-Governor, the united choirs of Bloemfontein gave a performance of Handel's 'Messiah' in the Town Hall, under the conductorship of Mr. George H. Deale, on August 17. The choir and orchestra, numbering 140 performers, were admirably trained, the choruses being given with great precision and accuracy in attack, the parts being well balanced and the expression admirably observed. Mr. Charles Saunders—who was specially engaged to sing the solo tenor music—congratulated Mr. Deale on his orchestra, which he considered one of the best he had sung to since he left England.

CHRISTCHURCH, N.Z.—The Musical Union gave a successful concert on August 3 in the Canterbury Hall, when the programme was mainly orchestral. It included Mendelssohn's 'Ruy Blas' overture and 'Cornelius' march, Beethoven's C major symphony and Grieg's 'Peer Gynt' suite. The solo vocalists, Miss Livingstone and Mr. Claude Allan, were excellent, and Dr. J. C. Bradshaw conducted with care and skill.

DURBAN, S.A.—The Durban Musical Association closed its music-makings so far as the conductor, Mr. Charles Hoby, is concerned, on August 19. During the season a highly successful performance was given of Dvorák's 'Stabat Mater,' with Miss Ada Forrest, Miss Catherine Kips, Mr. Richard Evans and Mr. Alick Gray as soloists, and full orchestra

and chorus. On August 19 a miscellaneous concert was given, consisting of excerpts from 'Carmen' and 'Faust,' and the 'Banner of St. George,' with orchestral pieces by Mendelssohn, Elgar and others. The principal soloists were Miss Ada Forrest and Mr. Philip Suckling. This was Mr. Hoby's farewell appearance. The Durban Orchestral Society (conductor Mr. Hoby), after five years' successful work, during which time many classical masterpieces have been brought to a first hearing in the Colony, has terminated its career in consequence of acute financial depression passing over the Colony. The collapse of the Society is much to be regretted, as the orchestra was complete in every department, and has had a great educational effect on the community.

PENZANCE.—Mr. John H. Nunn, who has for forty-seven years been conductor of the Choral Society, has been compelled to resign owing to ill-health. Mr. Richard White, for many years assistant-conductor and organist, has been appointed to the vacant post, his place as organist having been taken by Mr. Alan H. Thorne. Mr. Nunn's name will continue to be associated with the Society as honorary conductor.

SIMONSTOWN, S.A.—The fourth concert of the Simons-town Philharmonic Society was held on August 16, when Cowen's cantata 'The Rose Maiden' was rendered. The soloists were Miss Jessie Boyd, Miss Annie Rous, Mr. R. B. Hendry, and Mr. T. Rosser-Dummer. Miss Violet Lankester was the accompanist, and the concert was a great success under Mr. H. Austin Palmer's direction.

Answers to Correspondents.

W. W.—(1) In 1755 Dr. Boyce composed his anthem 'Lord, Thou hast been our refuge' for the Festival of the Sons of the Clergy held in St. Paul's Cathedral, the year of his appointment to the conductorship of that annual service. (2) Yes, the Boyce edition of Purcell's *Te Deum* and *Jubilate* is still obtainable. (3) We do not know of an article on Handel's oratorio 'Joseph.' (4) We cannot tell upon what authority Crosse, in his 'Account' of the York Musical Festival of 1823, made the statement (p. 31) that no oratorio had been performed north of the Trent previous to the year 1766, when Joah Bates conducted a performance of 'The Messiah.' Perhaps some Yorkshire antiquary, jealous for the musical honour of his county, will set to work to refute Mr. Crosse's statement. See the articles on Joah Bates in our January and February issues of the present year.

B.—(1) Try the exercises in Stainer's 'Choral Society Vocalisation' Primer. Possibly the reason why the voices of the ladies in your choir sound 'muffled' is because the said fair ones do not sufficiently open their mouths and thus fail to get the needful resonance. (2) If you wish to become a Fellow—and the desire is a most laudable one—why not work up for the examinations of the Royal College of Organists? (3) To sing the last verse of every Psalm more slowly than the preceding ones is not desirable; but the last line of the final verse that is chanted may be effectively slackened.

A. E. (Wellington, N.Z.) writes to inform W. H. L. (see p. 338 of the May issue) that the three sketches for the pianoforte, entitled, 'Sunday morning,' 'Sunday evening,' and 'Parting,' were composed by Dr. J. L. Hopkins, formerly organist of Trinity College, Cambridge, and not by the late organist of the Temple Church, Dr. E. J. Hopkins. On behalf of 'W. H. L.' we desire to thank our far-away reader, 'A. E.' for kindly sending this information across the seas.

E. C.—Benjamin Cooke was in business as a music-publisher at the Golden Harp, New Street, Covent Garden, about 1728, and he published 'Twenty-four Country Dances for the Year 1738.' Peter Wamsley, the violin maker, can be traced as living at the Harp and Hautboy, in Pickadilly, between 1735 and 1751. Therefore the publication of your copy of Corelli's Sonatas bearing both the above names may be assigned to the latter part of the first half of the 18th century.

J. W. W.—In William Byrd's madrigal 'While the bright sun,' the word 'Pholon' is a misprint for 'Phylon.' The first line of the words in the original reads 'While that the sun,' the alteration having doubtless been made to secure a better accentuation of the words. It first appeared in Byrd's 'Songs of sundrie natures' (1589). The words of this madrigal are by an anonymous poet: Phylon is doubtless an imaginary name for the shepherd.

J. N. McC. (Brisbane).—(1) The only way to obtain the autograph portraits you desire would be to write to the various sitters. (2) As the late Mr. Walter Macfarren never received the honour of knighthood, the prefix 'Sir' to his name in your printed list of musical celebrities should be deleted.

MARA.—For bass songs (small compass) see: 'O rushing wind' (Addison), 'The ould plaid shawl' (Haynes), 'The shipwright' (Molloy), 'The Gordons' (Needham), 'Bad luck to their marching' (Needham), 'A wet sheet and a flowing sea' (Shaw), 'Cheerily O!' (West).

D. M. C.—We have not the conditions of the examination before us, but would it not be well to include in your selection a piece by a composer of the romantic school, Chopin or Schumann? Otherwise your choice appears to be 'good enough.'

J. W. T.—You ask us to 'kindly inform' you 'the requirements in order to become a musical director,' but you do not indicate the kind of 'musical director' you wish to become. Your question should be a little more directorly direct.

D. S. (Mandal, Norway).—A 'list of standard books on music' is a little vague. Do you wish for purely literary (biographies, history, &c.) books, or text-books? Please let us know, and we will endeavour to help you towards a selection.

F. J. R.—We regret to be unable to trace the author of the words of the anthem 'Holy, holy,' by Abbé Vogler, No. 108 in the 'United Free Church Anthem Book.' Perhaps some of our readers can furnish a clue.

A. E. S.—The examinations of Trinity College include those that are 'easy,' and there is no age limit. You should study something better than those flower-named pianoforte pieces if you wish to make artistic progress.

READER.—Mr. Ffrangcon-Davies's 'The Singing of the Future' is certainly 'a book worth reading' on the subject of which it so ably treats.

W. W.—In the absence of any agreement to the contrary, the vicar of the church is supreme in such matters; but had you not better consult a solicitor?

M. R.—The traditional music to each of Shakespeare's plays is published by Messrs. French & Co., Southampton Street, Strand.

ORGAN.—'Modern Organ Tuning,' by Hermann Smith, is published by William Reeves, 83, Charing Cross Road, price 3s. 6d.

REN.—We do not know of any collection of 'varied hymn-tune accompaniments' other than that by Mr. J. W. Elliott.

SPHINX.—Handel's 'Largo' is an arrangement, by Hellmesberger, of the air 'Ombra mai fu' from the opera of 'Serse' ('Xerxes'), produced April 15, 1738.

J. M. P.—Full particulars respecting the Patron's Concert Fund can be obtained upon application to the Registrar, Royal College of Music, South Kensington.

A. C. H.—In Bach's fugue in C sharp minor (No. 4, Book 1, of the '48') the variant of the counter-subject is quite correct and no one has any right to alter it.

J. P. H.—Yes, we quite hope to have an article on the school you mention.

W. W. P.—Write to Messrs. W. Hill & Sons, 140, New Bond Street, W., for the information.

M. G. W.—See an announcement on p. 657 of the present issue.

A. C.—The publishers of the song beginning 'In sheltered vale' are Messrs. Ascherberg & Co.

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BACUP TIMES, NOVEMBER 19, 1904.

We have pleasure in giving a full description of this very excellent cantata to be performed at Bacup on Sunday next. It will be remembered that a performance last year of a similar work by the same composer ("The Holy City") proved of exceptional merit and great popularity, and we should imagine that "The Ten Virgins," a newer work, will prove equally or even more attractive.

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"The Ten Virgins" is founded on the parable as related in the 25th chapter of St. Matthew. The greater portion of the parable is allotted to the narrator (baritone). The various incidents of the allegory are interspersed with reflections by means of which the composer tells us he has endeavoured to accentuate the spiritual teaching underlying them. In this way portions of the Lord's Prayer, Miss Winkworth's translation of "Sleepers, wake" (with which the work very appropriately commences), and Tennyson's beautiful lines

"Late, late, so late! and dark the night and chill!"

"Late, late, so late! but we can enter still"

have been worked in with charming effect. The parable ends with the ominous words "And the door was shut," but Mr. Gaul has preferred to end his work with the idea set forth in the words of the Psalmist, "My song shall be of mercy and judgment," and so appropriately closes with the words "God willesh not the death of a sinner," followed by a double chorus, "O sing unto the Lord a new song." The libretto has been compiled with much skill and thought; the story is one which lends itself admirably to musical treatment, and with regard to its arrangement Mr. Gaul has achieved a measure of success greater than that usually attained by literary works of a like nature.

So far we have dealt with the libretto, now we might turn to the musical portion of the work. The cantata opens with a short introduction suggestive of wedding bells, in the midst of which we hear the first strains of the well-known chorale which has frequently been used by composers before, and notably by Mendelssohn in his oratorio "St. Paul," where, as in the present work, it is wedded to the words "Sleepers, wake, a voice is calling." These words, given out to the basses in unison, *pianissimo*, constitute, together with a chorus which follows and which ultimately gives way to the chorale in its entirety, a most appropriate and effective introduction to the parable. Having thus prepared the way, as it were, the baritone voice, in the person of the narrator, proceeds to relate the parable with the words "The Kingdom of Heaven is like unto Ten Virgins." It will be observed that the utterances of the narrator are almost invariably preceded by four chords identical in construction.

Following this is a setting of a portion of the Lord's Prayer for tenor soloist, beginning with the words "Thy kingdom come," which is a charming number, very devotional in character, and during the singing of which it is suggested that all should stand. A fine chorus, "Let your loins be girded," follows, in the course of which is a very effective quartet which starts (unaccompanied) "Blessed are those servants, whom the Lord, when He cometh, shall find watching." Another noteworthy feature of the chorus is the fugal exposition commencing at the words "Your lights be burning," the subject of which is extensively used in the accompaniment as the chorus develops. We should imagine that this chorus will prove thoroughly effective and probably popular. This number leads without any pause to a duet for soprano and contralto, "They that trust in the Lord," which in time gives way to a contralto solo, "Thou art the guide of our youth," which is chiefly remarkable for its truly devotional character. The narration of the parable is again resumed, the baritone voice relating in the words of Scripture how the wise virgins "Took oil in their vessels with their lamps," and the five foolish virgins "took their lamps but took no oil with them." This suggests another departure in the shape of a reflection upon the value of wisdom and that which is the beginning of all wisdom "The fear of the Lord." A chorus of virgins, "Come and let us walk in the light of the Lord," follows, and then the narrator resumes the story: "While the Bridegroom tarried they all slumbered and slept." A soprano solo to the words of the popular hymn "Sun of my soul, thou Saviour dear" is followed by an intermezzo depicting "Sleep." At its close the first phrase of the chorale "Sleepers, wake," is heard very softly as a contralto solo, the idea being obvious. This is followed by a very beautiful baritone solo, "How long, oh heavenly Bridegroom, how long wilt Thou delay?" It is of the good old orthodox form with which Handel, and after him Mendelssohn, in a modified form have familiarized us. The parable is then resumed, first by the narrator and afterwards by a solo for soprano "Wisdom crieth in the streets," which in turn gives way to an exceedingly fine fugal chorus "O how great is Thy goodness," one of the best numbers of the work. The subjects are brought in most effectively, and with all the skill and vocal effect that we are accustomed to from Mr. Gaul. A short recitative for the narrator, "And while they went to buy, the Bridegroom came," brings us to a festal march, another number which will certainly become popular. In this march the phrase of the chorale "Sleepers, wake," is again introduced; in fact this phrase forms the musical text upon which the work is built, just as in his "Lobgesang" Mendelssohn uses as his text the phrase given out by trombones at the opening of that work. The narrator then proceeds, "And they that were ready went in with Him to the marriage, and the door was shut," after which there is a quartet and double chorus, containing some effective eight-part writing. After a tenor solo and semi-chorus, "Ascribe unto the Lord," we come to a very interesting quartet, "O worship the Lord," which is a cleverly-devised canon, four in one, the subject of which, in four-part harmony, is afterwards sung as a semi-chorus. Again the narrator resumes his story: "Afterwards came also the other virgins, saying, Lord, open to us," in response to which the guests from within (represented by four voices at a distance) are heard singing "Glory and worship are before Him." The foolish virgins persist in their cry "Open to us," while the narrator proceeds: "Verily I say unto you, I know you not." This leads to what will probably be the gem of the work—the setting of Lord Tennyson's beautiful poem "Late, late, so late!" Special care seems to have been bestowed on these lines, and the music appears appropriate, suggestive, and effective. The first two lines are sung by female voices, the response, "Too late, too late! ye cannot enter now," being given to the basses in unison. This and a spirited chorus, "The wicked are like the troubled sea," which follows is the most dramatic portion of the work. The chorus is very effective, and has an accompaniment in which the bass moving in rapid triplets is a conspicuous feature and very descriptive of the sentiments of the words. The contralto solo and quartet "God willesh not the death of a sinner," which is another gem, and the final chorus for a double choir, "O sing unto the Lord," form a worthy conclusion to a very charming and effective work.

The above Cantata has been specially planned to meet the requirements of Musical Societies, the greater portion being choral, including three numbers for Sopranos and Contraltos (The Virgins). In the matter of the Orchestral parts, the following plan has been adopted—*i.e.*, when the Strings are *tacet*, instead of employing rests, anything that is written for other instruments will appear in small notes in the string parts, and a similar plan has been adopted with regard to the reed instruments—*i.e.*, any Clarinet or Oboe Solo will be expressed in small notes in the Flute part. This arrangement, it is hoped, will make it possible to give a fair rendering of the work with a limited orchestra.

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EDITED BY

JOHN E. WEST.

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The Hymns chosen are those of proved value and reputation, including such Hymns as embody principles like the love of country and the duty of good citizenship. New Hymns have been specially written for the book by the Bishop of Durham, Mr. Arthur C. Benson, Dr. T. W. Jex-Blake, and others.

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To meet the requirements of Education Authorities the publishers are prepared to issue the book with special name and title for different Councils and Localities.

PRESS NOTICES.

SCHOOL GUARDIAN.

We are agreeably surprised with this book, which from its title would seem to us to profess to be an undenominational hymn-book, but several hymns which we expected to find excluded from such a hymn-book are included. We only hope that its excellence will not prejudice it in the eyes of those who want to wear down the teaching in Council Schools to the low level of the world.

CHRISTIAN WORLD.

Outwardly unpretentious, "The Council School Hymn Book" will be eagerly scanned by those who know how important it is to preserve sanity and wholesomeness in hymns that are often sung by children. Put briefly, the aim of the editors has been to avoid sectarianism and doggerel; and they have succeeded so well as to prompt the wish that this book could displace those in use at the average Sunday school.

THE BOOKSELLER.

We do not think that a better hymnal for use in public elementary schools than the present could be wished or hoped for. The editors, it is sufficiently clear, were bound in such a publication to exclude strictly denominational hymns, and to select those only which express the central truths of religion. This they have consistently done throughout, and have at the same time admirably suited the varied collection to the capacities of the young. Such classics as "The spacious firmament on high" (Addison), "Hark! the herald angels sing" (C. Wesley), "Let us with a glad some mind" (Milton), and other more modern hymns, of which the inclusion has been permitted by the Rev. S. Baring-Gould, the Rev. J. Page Hopps, and Miss Betham-Edwards, among other writers; and the prayers at the end of the collection (and chosen on the same principle) for the opening and closing of school, and for certain special occasions, will be found well adapted to their object.

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The contents have been selected by the standard of their religious truth and suitability to the mental capacity of children. At the end are forms of Prayer for the opening and closing of school, &c.

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"The Council School Hymn Book" contains well and widely-chosen hymns, which express the central truths of religion, and are within the comprehension, and suited to the capacities, of children. At the end are prayers for the opening and closing of school, which have been selected on the same principle as the hymns. The collection is an admirable one, and deserves to be generally adopted.

THE SCOTSMAN.

A useful little compilation for elementary schools. It is handy, well edited, and well printed, and has no particular denominational tendency.

WESTERN MORNING NEWS.

Whoever were the compilers of this book, they have discharged their task very well. The 150 hymns selected express the central truths of the Christian Faith, and with one or two exceptions are just suited to the comprehension of the children for whom the selection is intended. As should be, catholicity is the note of the book; cheek by jowl we find John Bunyan and John Keble; Walsham How and J. Montgomery; T. Kelly and F. W. Faber; J. Page Hopps and R. S. Hawker; C. Wesley and J. M. Neale; Bishop Wordsworth and John Milton; Baring-Gould and Isaac Watts. How's Diamond Jubilee Hymn, "O King of kings" appropriately finds its place, and perhaps Kipling's "Recessional" might have been included also. The short prayers at the end of the book are drawn up on the same broad principle as the hymns, and some special ones are added for "Our Country," "before and after holidays," for times of "dangerous sickness," and for those connected with the school who are in "trouble or sorrow." Altogether the compilation is a model of what such a book should be, and it richly deserves the widest use in the Council schools of the land.

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PRODUCED BY THE LEEDS CHORAL UNION,
DECEMBER 7, 1904.

BYRON

POEM

FOR ORCHESTRA AND CHORUS

THE WORDS WRITTEN BY

KEATS

THE MUSIC COMPOSED BY

JOSEPH HOLBROOKE

(Poem No. 6, Op. 39).

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String Parts, 5s. 6d. Full Score and Wind Parts, on Hire only.

YORKSHIRE POST.

A feature of the concert of more than local interest was the production of a new work by Mr. Joseph Holbrooke—"Byron," a poem for chorus and orchestra. The choral portion may be omitted, but it has an obvious practical use in recommending the work to the attention of Festivals and Choral Societies. The choral portion is indeed vocal and effective, and contains some fine climaxes. There is distinction in the themes, and they are woven into a beautiful texture, glowing with colour. The climaxes are finely wrought. The choral portion is exceedingly tender and expressive.

LEEDS MERCURY.

Mr. Holbrooke's contribution to the recent Leeds Festival showed that in him we have a young composer of the highest promise, and his later work "Byron" emphasises the fact. The orchestral treatment forms the most happy feature. There are some broad choral effects, with poignant chords, that make for the end desired. The work has idea and interest, and it was performed under the composer's direction in a way that served to warmly recommend it. Needless to add, it was well received, and the composer-conductor warmly recalled.

PALL MALL GAZETTE.

Leeds has again gone forth to honour a new work by the young composer Joseph Holbrooke, entitled "Byron," and performed by the Choral Union, the whole having been done under the conductorship of the composer. The success of the work was great; and we are not in the least surprised, because Mr. Holbrooke is assuredly a musician who has come to make a great name in modern English music. . . . Our belief is great in Mr. Joseph Holbrooke.

MUSICAL WORLD.

We have examined the vocal score of his "Byron" poem, and are delighted with it. The colouring, always good, is subservient to the *idée fixe* of the words by Keats. The chorus is most judiciously written, for "Byron" breathes the presence of a poet as well as a musician.

MUSICAL STANDARD.

Great interest was attached to the concert which was given in the Town Hall on December 7, by the first performance of a new work by Mr. Joseph Holbrooke—"Byron." The orchestration has many beautiful themes, which are interwoven with a masterly mind, and form a texture at once noble and interesting. The choral portion is particularly dainty and tender, and was sung with a fine grandeur of tone. Mr. Holbrooke must have been delighted with the cordial reception it received, especially from the choir, &c.

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TO BE PERFORMED AT THE NORWICH MUSICAL FESTIVAL,
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	SWEET LOVE, IF THOU WILT GAIN ...	JOHN WILBYE	
	WHEN SHALL MY WRETCHED LIFE ...	JOHN WILBYE	
	LOVE NOT ME FOR COMELY GRACE ...	JOHN WILBYE	
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TO BE PERFORMED AT THE
NORWICH MUSICAL FESTIVAL, OCTOBER 26.

INTRODUCTION AND ALLEGRO FOR STRINGS (QUARTET AND ORCHESTRA)

COMPOSED BY
EDWARD ELGAR.
(Op. 47.)

Full Score, 12s. ; Quartet Parts, 4s. ; Orchestral Parts, 7s.
Pianoforte Duet Arrangement, 4s.

THE TIMES.

The alternation of tone-colouring gives many charming effects, and the disposition of the instruments is of the happiest. . . . What is really a remarkably poor little Welsh tune is turned to noble purposes in the two movements, and never has the composer given us work of finer or more individual quality, in spite of the tenuity of his theme. Phrases of admirable breadth and beauty occur, and there is an amusing *fugato* of capital structure in the development section. When it is as familiar as the spirited "Cockaigne" and the beautiful "Variations," there is little doubt that it will rank as high as they.

DAILY TELEGRAPH.

Far more important than the March is the piece for strings. This showed that the composer can make his mark without the aid of a ponderous orchestra. It proved, indeed, that Sir Edward Elgar can produce from his strings surprisingly varied effects of colour, especially when, as yesterday, he has the advantage of a solo quartet. The work is made up of excellent material, and, simply as music, satisfies the connoisseur.

MORNING POST.

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It is an old idea made new, and the contrast of the quartet with the full orchestra of strings has the happiest effect. A theme in the Welsh idiom gives a special character to the work, and it is finely worked up in the *Coda*. The elaborate *fugato* section which takes the place of the ordinary development is full of energy and interest, and the whole work is one of the most powerful the composer has yet written for the orchestra.

DAILY CHRONICLE.

It was an Introduction and Allegro in G for orchestra and string quartet, and was received with hearty enthusiasm by the crowded audience. It is based on a melody written in the Welsh style, which Sir Edward, with his customary skill, twists and turns with remarkable facility, and a *fugato* is introduced with striking effect before the composition closes with the tune played *forte* by the whole orchestra. This, deservedly, will become popular, for the instrumentation shows Elgar at his best.

YORKSHIRE POST.

The resourcefulness of the composer is well shown by the series of contrasts he obtains, and a remarkable section is a *fugato* elaborately worked, and busily employing the entire strings. The work, indeed, is distinctly original in conception and treatment, and doubtless will become popular, for on a first hearing the naive little Welsh tune sticks in the memory, and the entire composition is of that kind which excites greater esteem with familiarity.

GLOBE.

The idea has been very happily carried out, and the music contains a great deal that is both charming and effective, while it is almost unnecessary to say that it is admirably written, for Sir Edward Elgar is a master of his art.

ST. JAMES'S GAZETTE.

Sir Edward has here adopted with excellent results an orchestral disposition of the kind that Handel approved. This, without being designed on the grand scale, is a very pleasant, grateful piece of music. . . . I will venture to say that while the *Allegro* (especially the animated *fugato*) is fully as clever as everything of Elgar's must be, it has considerable charm and is not superficial.

PALL MALL GAZETTE.

Excited to the point of creativeness, as the great musician lets us know, by Welsh scenery and Welsh idiom, the thought of this composition gradually, even with great slowness, surged into his mind. It was in the valley of the Wye, that strange river of dreams, that he finally brought his work to practical issue; and singularly beautiful that work is. We have indicated that the composer regards the work practically as a quartet; but if the orchestra is to be regarded as an essential element in the matter, the term should be changed to something more nearly descriptive. This, however, is a matter of detail, and it only has to be recorded that Elgar's dramatic sense is here in its most highly developed stage, and that the influence of a particular mood is expressed by him with such absolute truth and beauty that one likes to think of him as the English musician of to-day, who never published a bar which is dictated by insincerity of thought.

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Some passages are of special charm and significance, especially that in which the chorus sing without accompanying the familiar text, "Faith, the substance of things hoped for," &c. There is neither space nor time for details, and I sum up in saying that Mr. Atkins may take courage from the character of his latest venture and go on to higher things.

STANDARD.

This represents, so far, Mr. Atkins's largest work, and marks a great advance on his previous efforts. . . . The work is worthy of high praise, as an earnest and expressive composition; and in the orchestral part Mr. Atkins reveals a true feeling for tone-colour and variety, which stamps the work as far away from the ordinary and a welcome departure from the usual cathedral service type of music.

MORNING POST.

The hymn extols Faith, and the composer's treatment of the words is scholarly, yet not dry. The music, with its ecclesiastical subject-matter, shows modern influence and here and there that of Elgar, yet not so as to suggest direct imitation. The work, commendably short, promises well for Mr. Atkins's future as a composer.

DAILY NEWS.

Mr. Atkins has evidently been influenced by the music of his librettist, and, as far as the orchestra is concerned, by the modern school in general. Strangely enough, the most striking music of the new work is to be heard in the orchestra, which, by many picturesque touches of appropriate instrumentation, illustrates the text with the happiest effect.

PALL MALL GAZETTE.

In this work Mr. Atkins has shown his capacity for musical development quite extraordinarily. I find it to be a great improvement upon the excellently good work which he has before given to us. Not only does his thought rise to a higher range than heretofore, but there is a far greater grip of his musical material, and a greater condensation of method. The chorus, "In the Name of our God," and the solo immediately preceding it, "Rejoice," show a grip and a tendency towards the intellectual side of music which are very satisfactory; his melody is fluent, but never inclined to run to seed or to become blank, and there is many a touch of real beauty in his orchestral treatment, where all of it is musically.

ATHENÆUM.

Mr. Atkins shows skill in musicianship, yet it never becomes unduly prominent. . . . The Hymn under notice is excellent of its kind, and festival authorities will no doubt soon give its author an opportunity of displaying his powers on a larger scale.

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The composer has produced an exceedingly well proportioned work. In sustained dignity of utterance, the music reaches a high level. It has real solemnity without any dryness, and the sensuous beauty frequently attained in the colouring has no touch of either tawdriness or vulgarity. There is something of Sir Hubert Parry's influence perceptible in the strong texture and fine construction of the music, together with a richness of colour which is outside the range of Sir Hubert's simple palette. . . . The music is eminently natural, and two unaccompanied passages for the chorus achieve a genuinely impressive effect by very simple means. And there is not a bar that can be styled sentimental, pretty, or sensational, which is negative praise of a high order.

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The musical treatment is in the modern continuous manner, without break, the alternating choral and solo sections forming one organic whole. Representative themes are employed, and with no little skill. One standing for Faith is the most important. A motive given at the outset by the brass gives an ecclesiastical stamp to the work, and use is made of part of the ancient hymn tune, "Vexilla Regis." But Mr. Atkins has the gift of melody, if not as yet of a very individual type; and there is lyric charm in the solo, "Unless the Lord had been my help," which is gracefully scored. The orchestration throughout is very good, and the voice-writing is effective.

BIRMINGHAM GAZETTE.

Of the cantata as an art work I have no hesitation in speaking in terms almost superlative. Mr. Atkins is at once solid and interesting. There is not a dull moment; everywhere the music has a contagious warmth. One has the impression that all was given off at white heat. There is nothing laborious, nothing of the dry-as-dust style traditionally attributed to cathedral organists, nothing of the universally despised Kapellmeister-musik. On the contrary, Mr. Atkins, while in warp and woof having some kinship with Bach, is in colour and feeling as modern as Strauss. The solo, with its exquisite accompaniment, was especially beautiful, even where all was beautiful. Mr. Atkins has made his mark, and if he continues to progress at the same rate will, before many years, attain the highest rank.

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2. Whether I find thee (Ob ich dich finde).
3. After many a dusty mile (Nach so mancher staub'gen Meile).
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